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THE

Vocal and Instrumental MUSICK

OF THE

PROPHETESS,

OR THE

HISTORY

OF

DIOCLESIAN.

ROYAL ACADEMY OF MUSIC
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COMPOSED
By *Henry Purcell*, Organist of Their MAJESTIES Chappel, and of St. *Peters Westminster*.

LONDON,
Printed by *J. Heptinstall*, for the Author, and are to be Sold by *John Carr*, at his Shop at the *Middle-Temple Gate* near *Temple-Barr*. MDCXCI.

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To His GRACE
CHARLES
Duke of Somerset,

Earl of *HARTFORD*,

Viscount Beauchamp of *HATCH*,

Baron *Seymour* of *TROWBRIDGE*,

Chancellor of the University of *CAMBRIDGE*,

Lord High Steward of *CHICHESTER*,

And *Knight* of the most Noble Order of the *GARTER*.

YOUR Grace has been pleas'd so particularly to favour the Composition of the Musick in Dioclesian, *that from thence I have been encourag'd to this presumption of Dedicating not only It, but also the unworthy Author of it to Your Protection. All Arts and Sciences have receiv'd their first encouragement from Great Persons, and owe their Propagation and Success to Their esteem: like some sort of Fruit-trees, which being of a tender Constitution, and delicate in their Nature, require the shadow of the Cedar to shield their Infancy from Blites and Storms.*

Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other; As Poetry is the harmony of Words, so Musick is that of Notes: and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure they are most excellent when they are joyn'd, because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same Person. Poetry and Painting have arriv'd to their perfection in our own Country: Musick is yet but in its Nonage, a forward Child,

which gives hope of what it may be hereafter in England, *when the Masters of it shall find more* Encouragement. *'Tis now learning* Italian, *which is its best Master, and studying a little of the* French *Air, to give it somewhat more of Gayety and Fashion. Thus being farther from the Sun, we are of later Growth than our Neighbour Countries, and must be content to shake off our Barbarity by degrees. The present Age seems already dispos'd to be refin'd, and to distinguish betwixt wild Fancy, and a just, numerous Composition. So far the Genius of Your Grace has already prevail'd on Us: Many of the Nobility and Gentry have follow'd Your Illustrious Example in the Patronage of Musick. Nay even our Poets begin to grow asham'd of their harsh and broken Numbers, and promise to file our uncouth Language into smoother Words.*

Once more, therefore, I presume to offer My Self and this Composition with all humility to Your Grace's Protection, at least till I can redeem so mean a Present by One which may better deserve Your Acceptation. Be pleas'd to pardon my Ambition, which had no other means to obtain the Honour of being made known to You, but only this. The Town, which has been so indulgent to my first Endeavours in this kind, has encourag'd me to proceed in the same Attempt; and Your Favour to this Trifle will be a good Omen not only to the Success of the Next, but also to all the future Performances of

Your Grace's most Obedient

and most Obliged Servant,

HENRY PURCELL.

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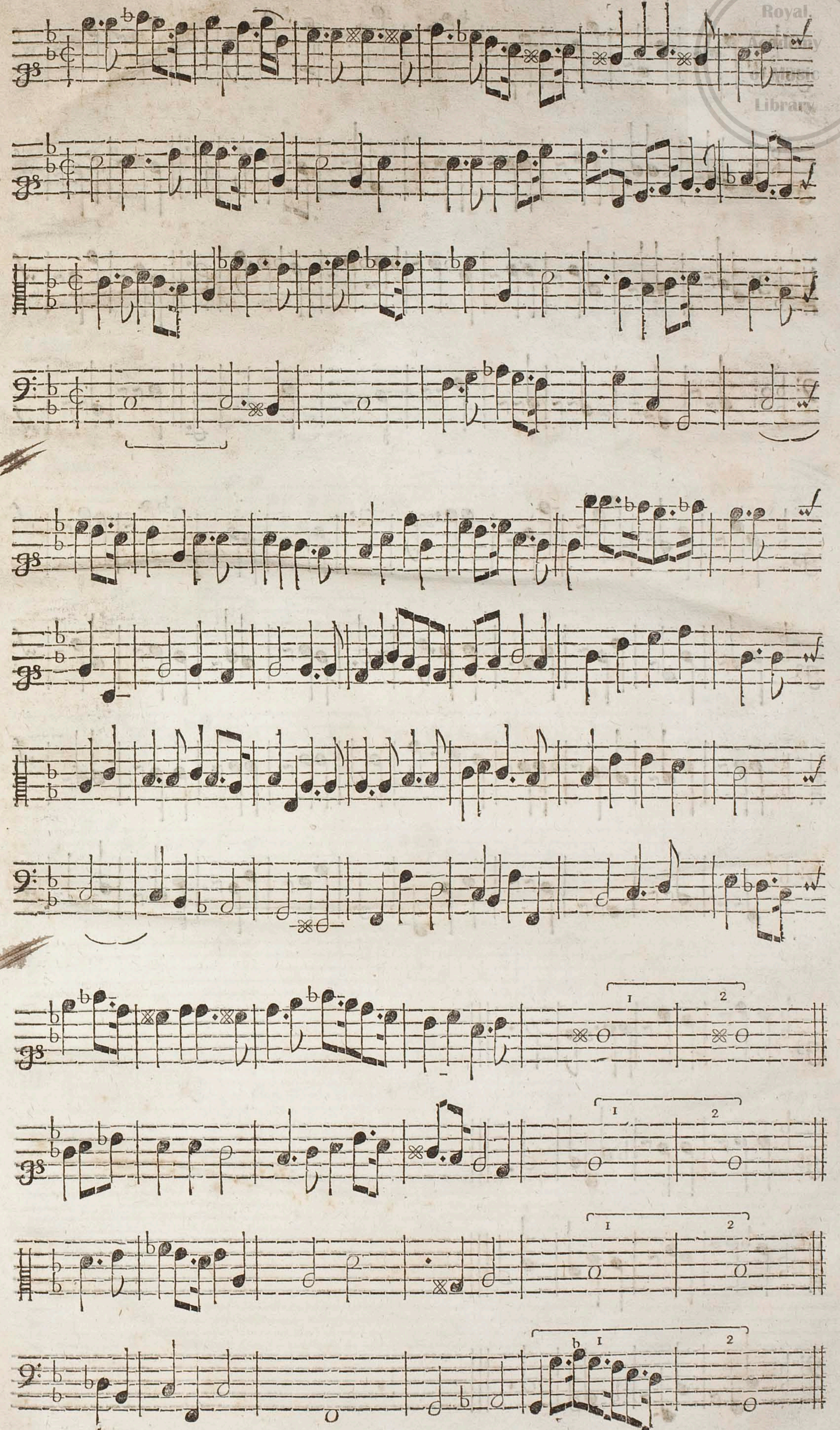

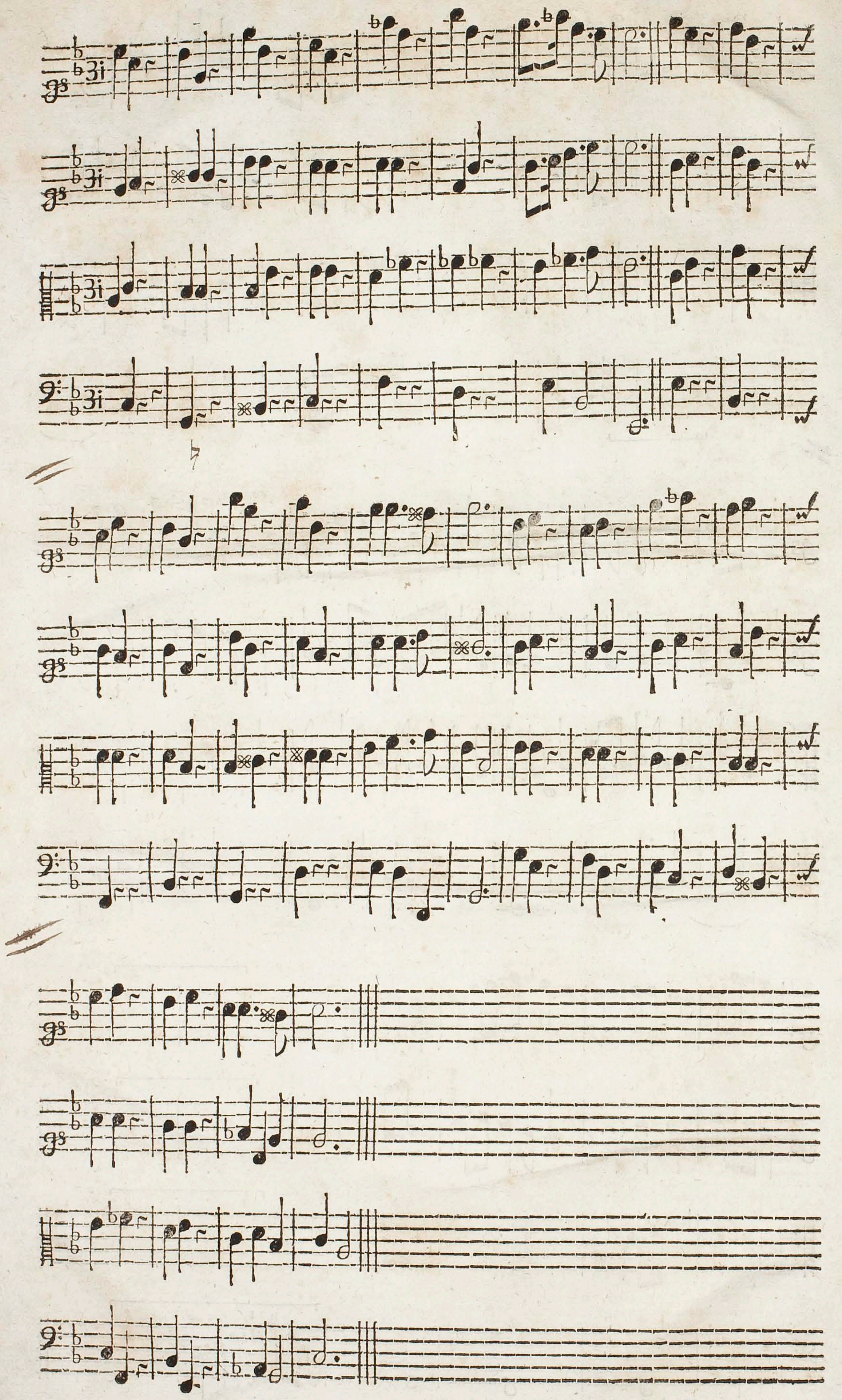

Second Musick.

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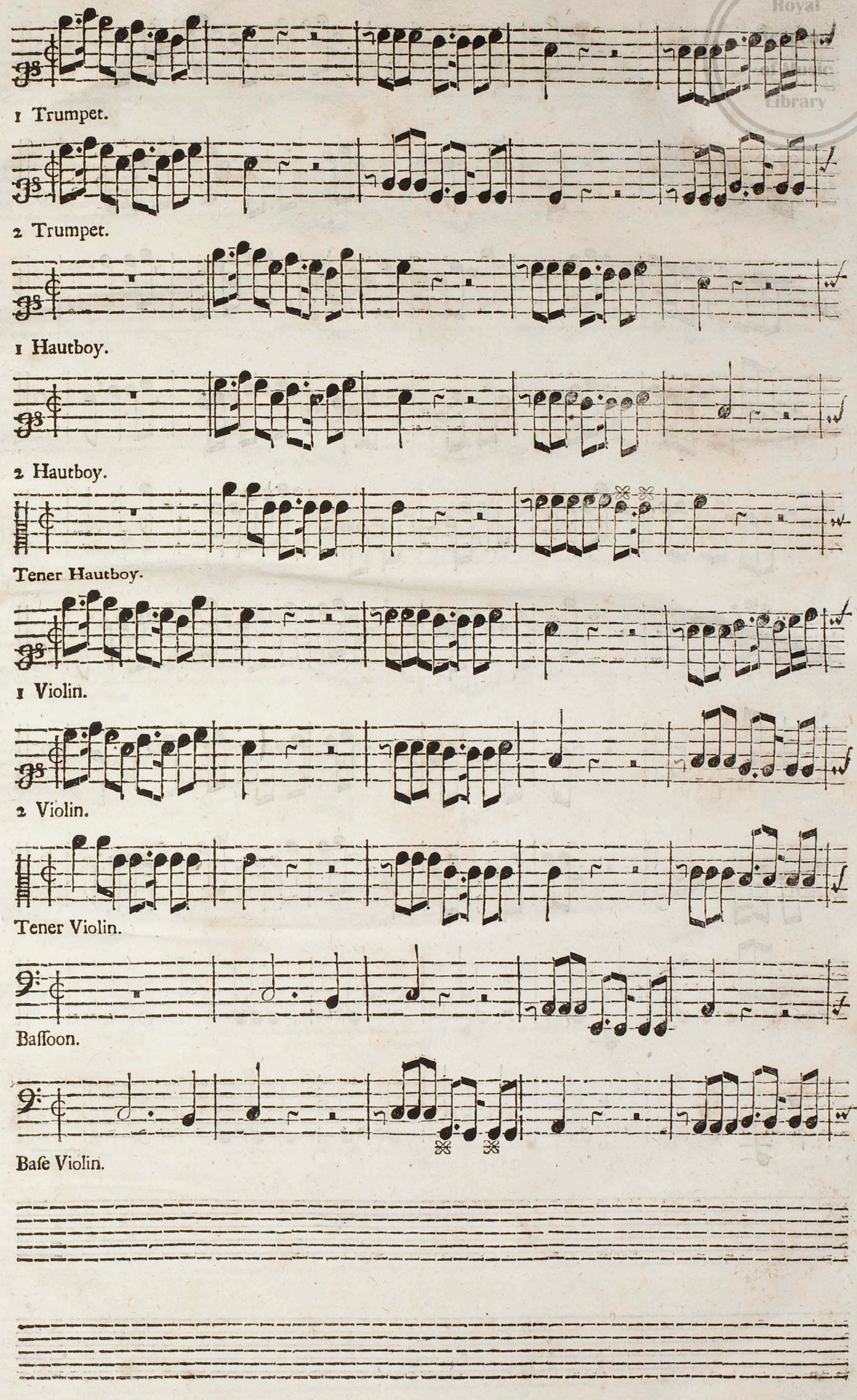

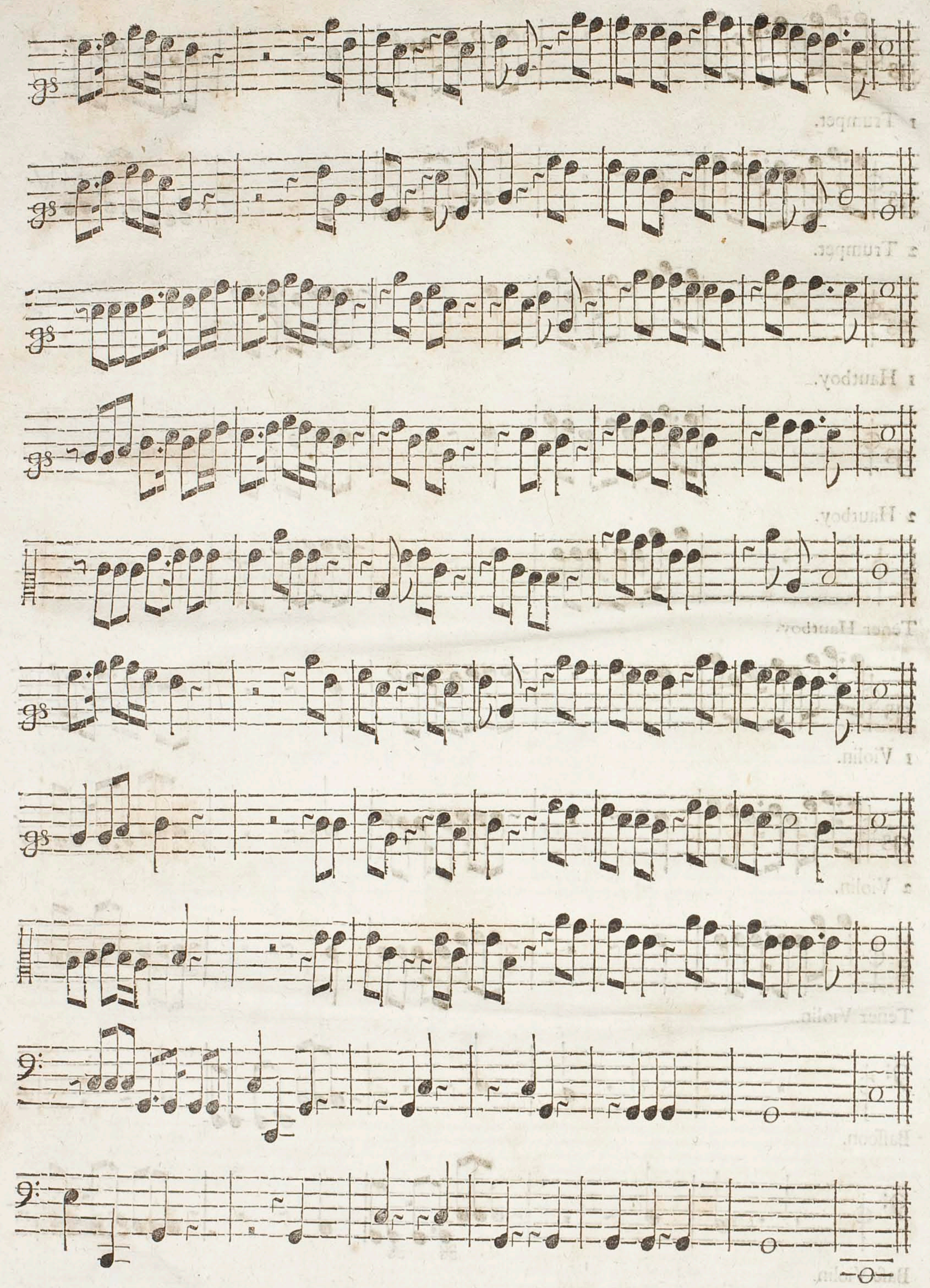

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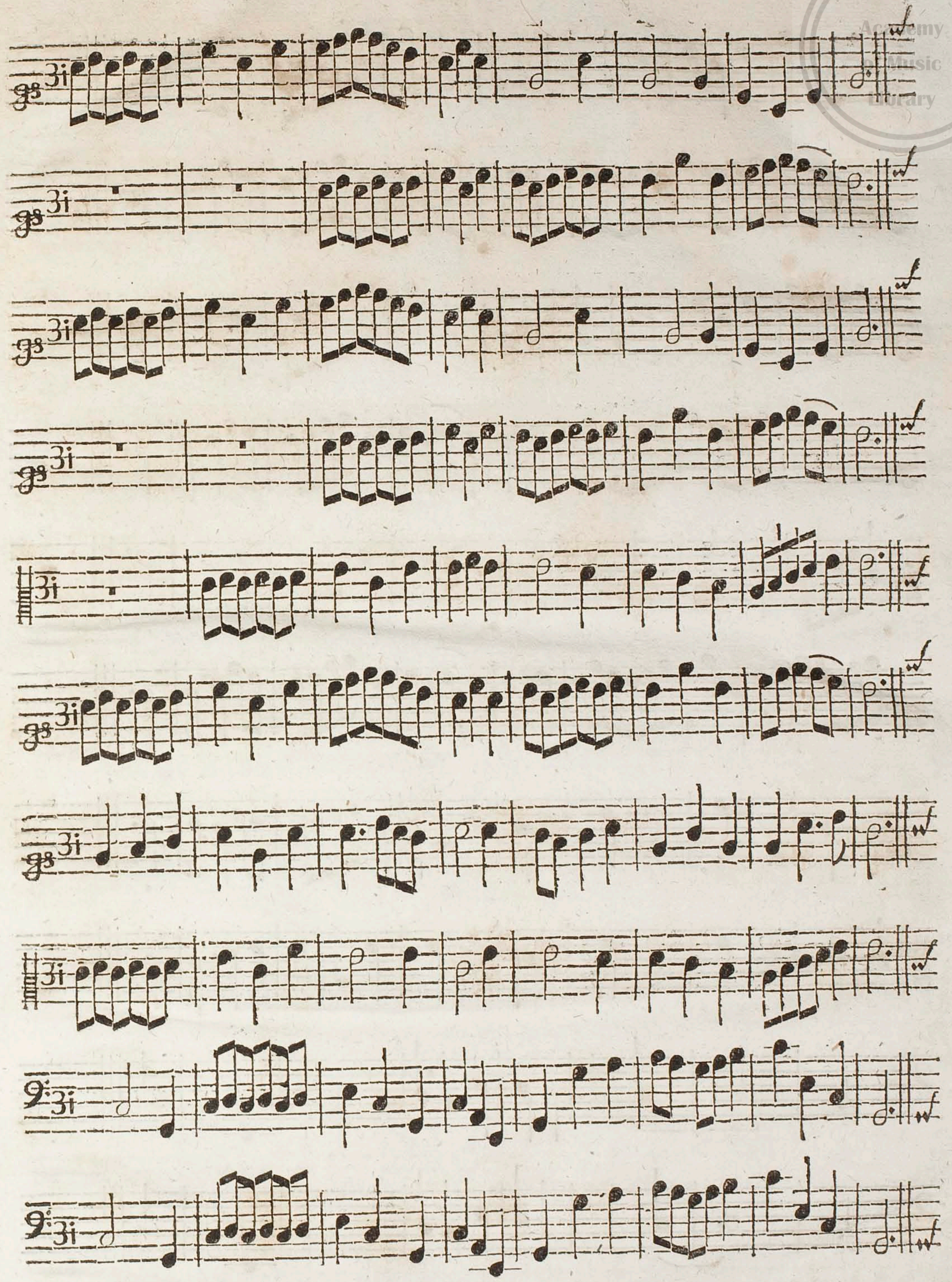

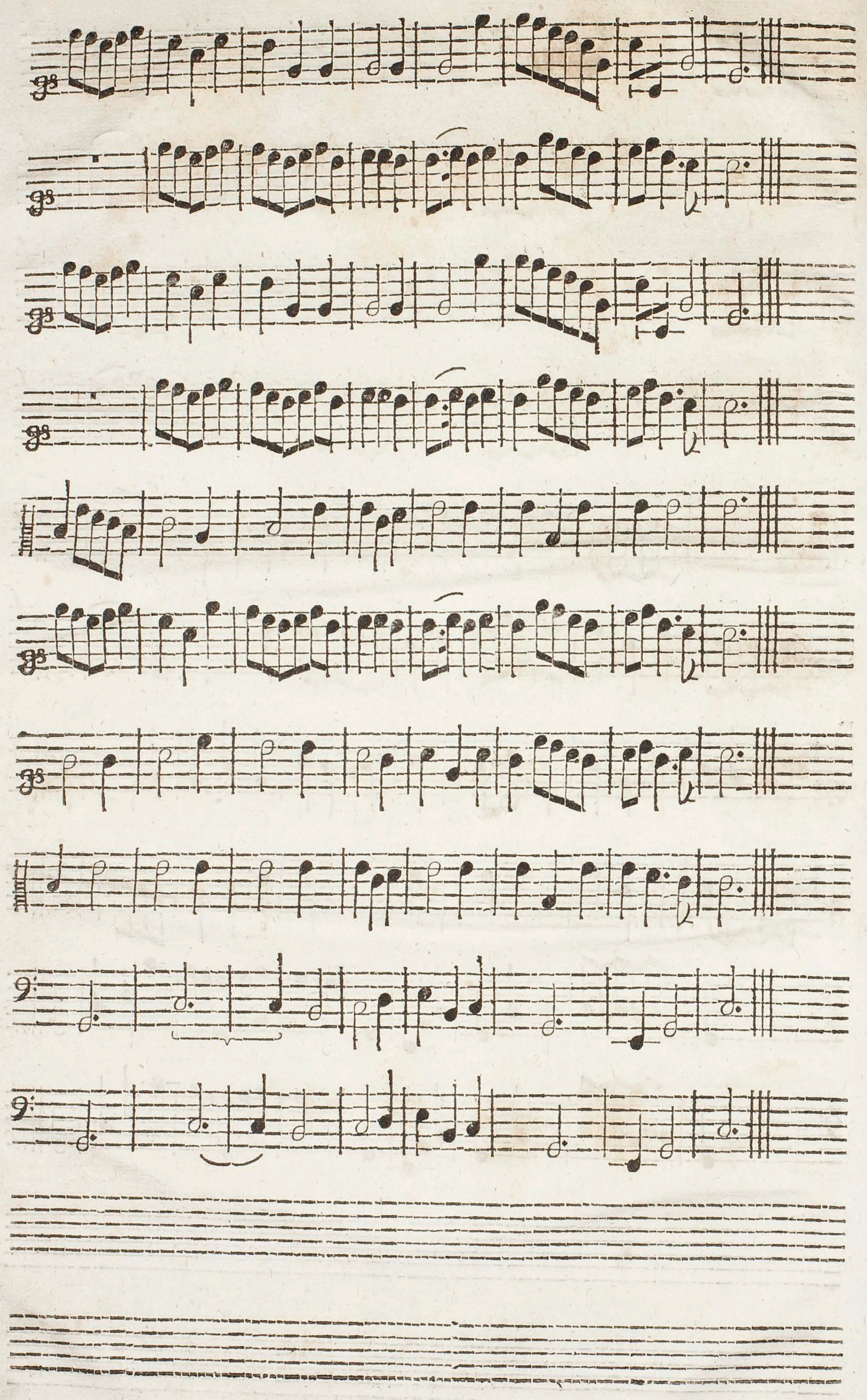

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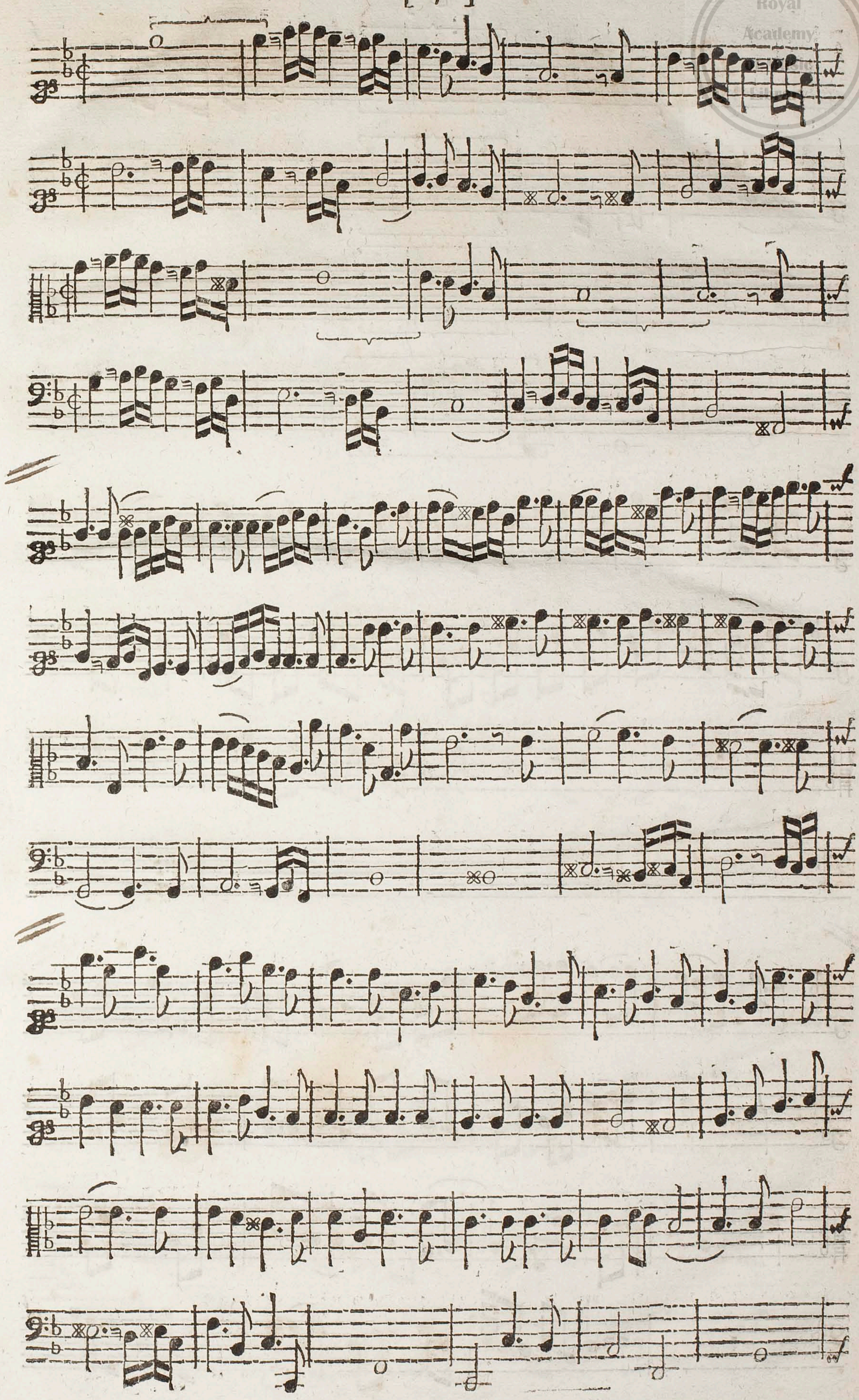

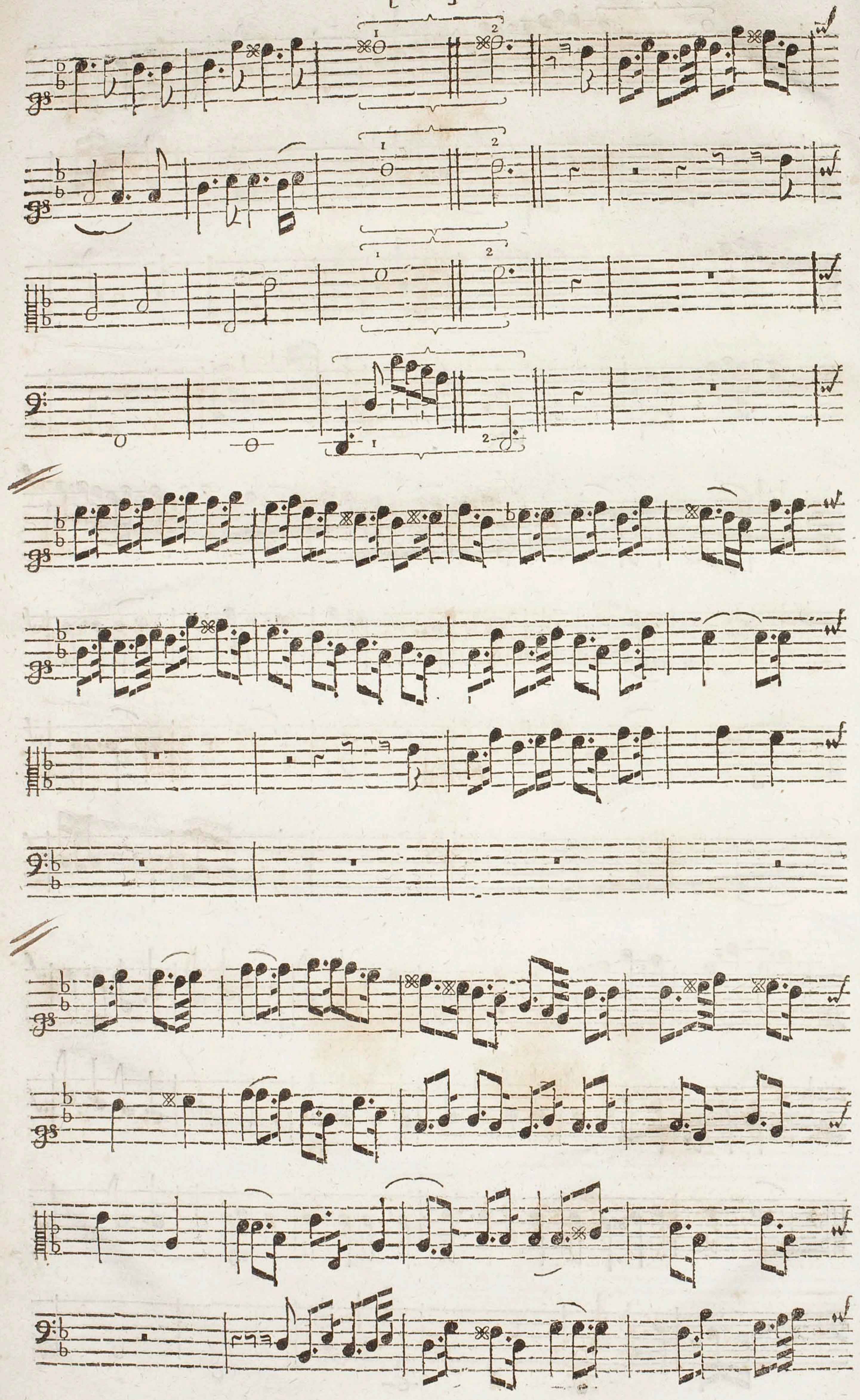

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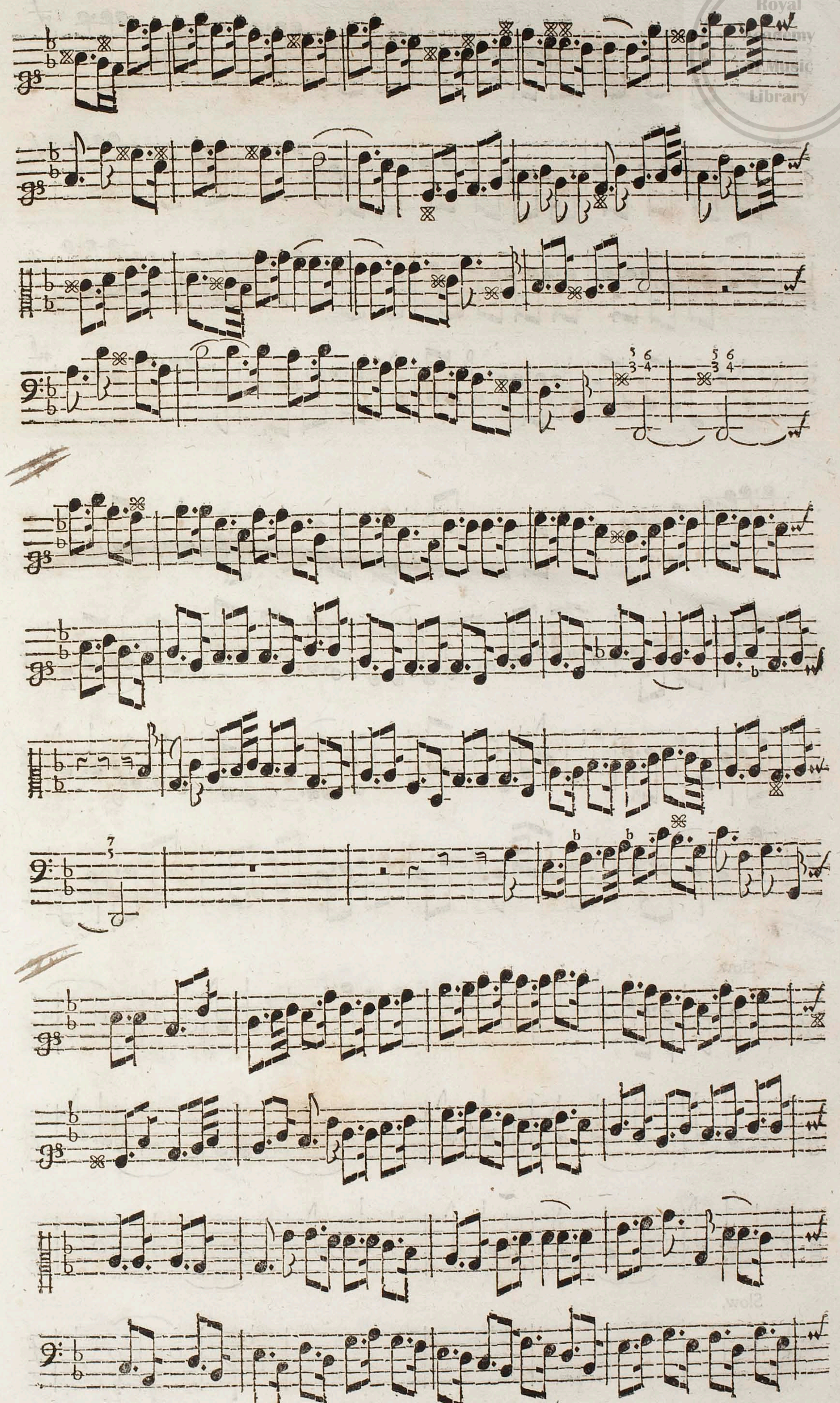

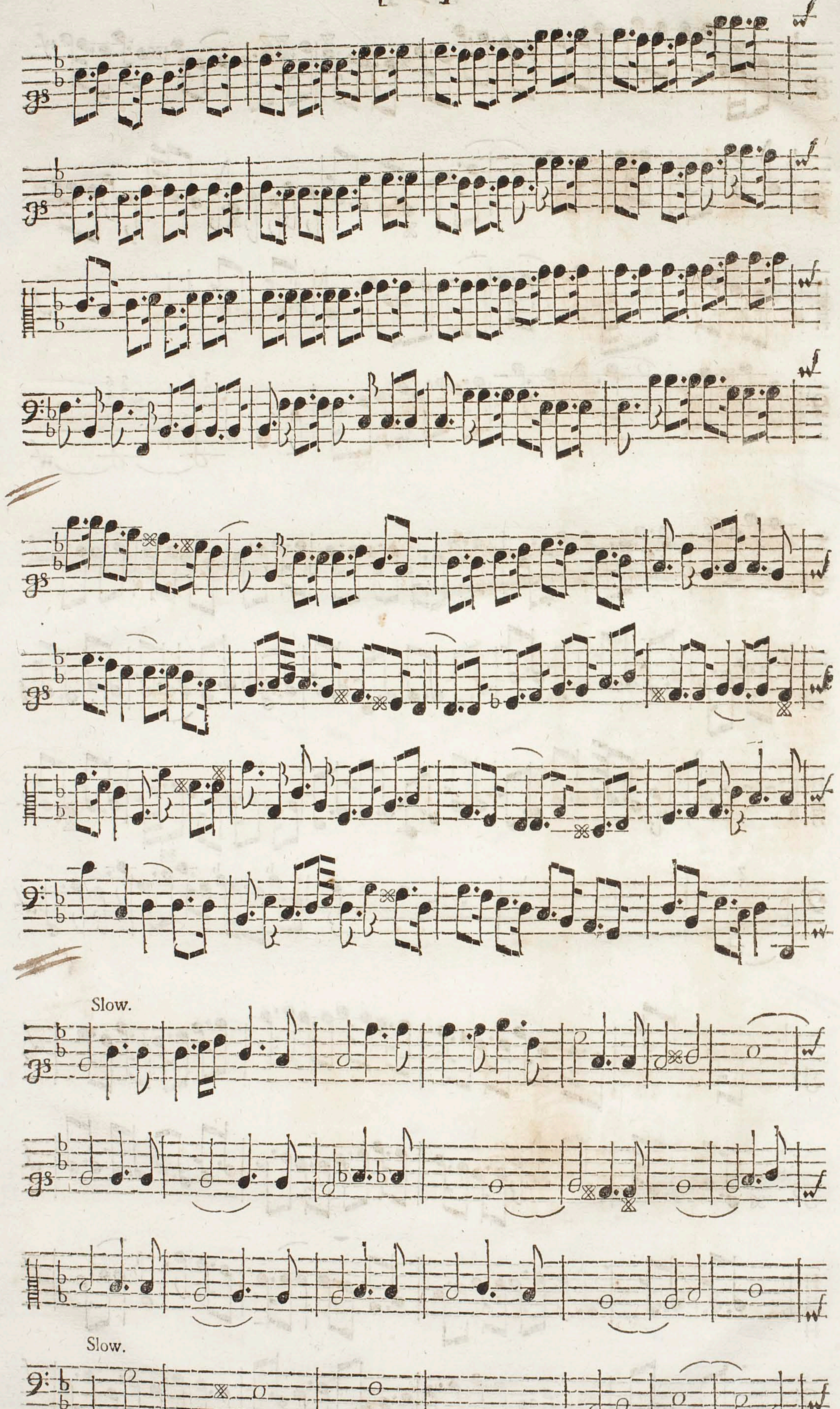

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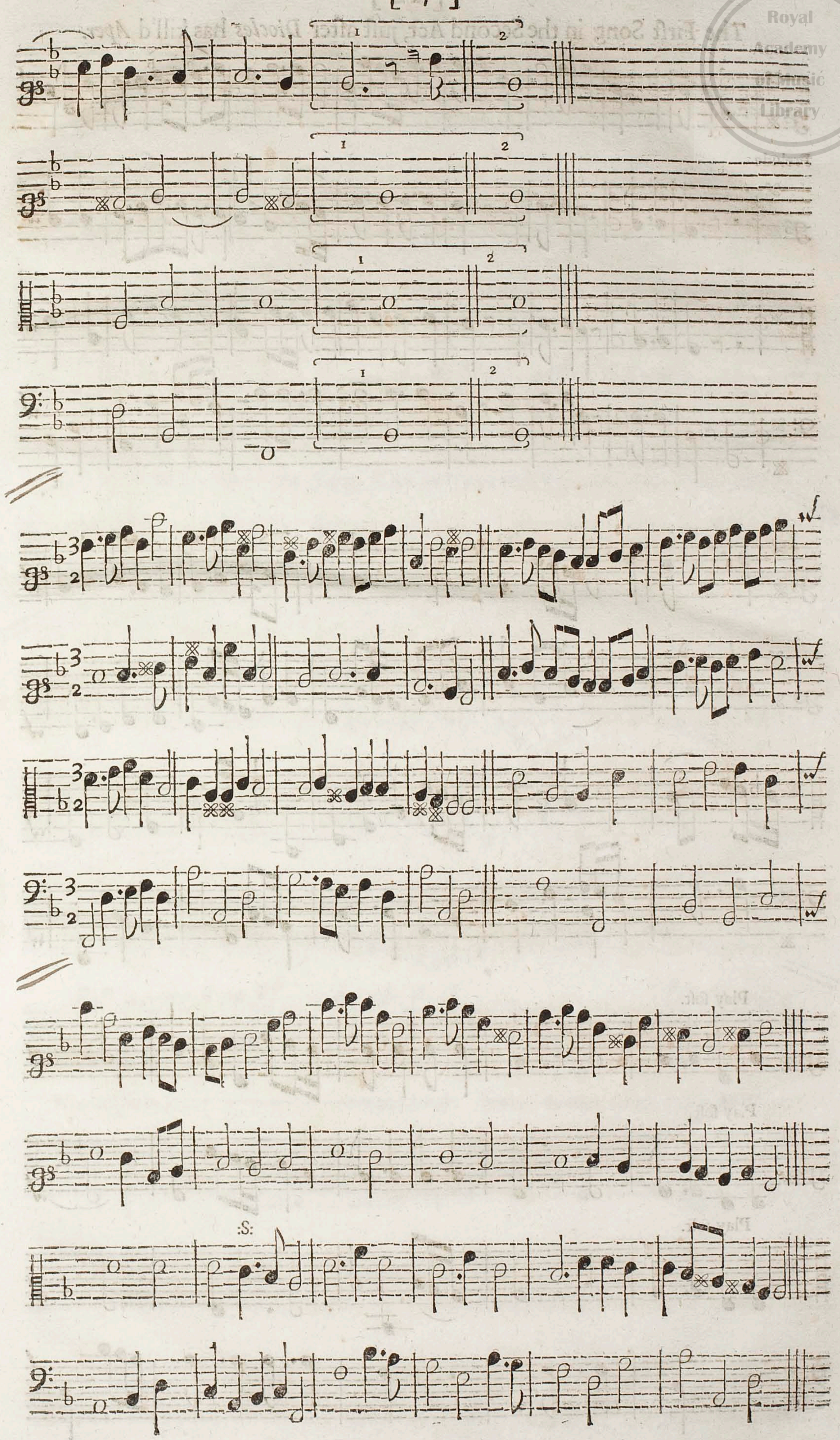
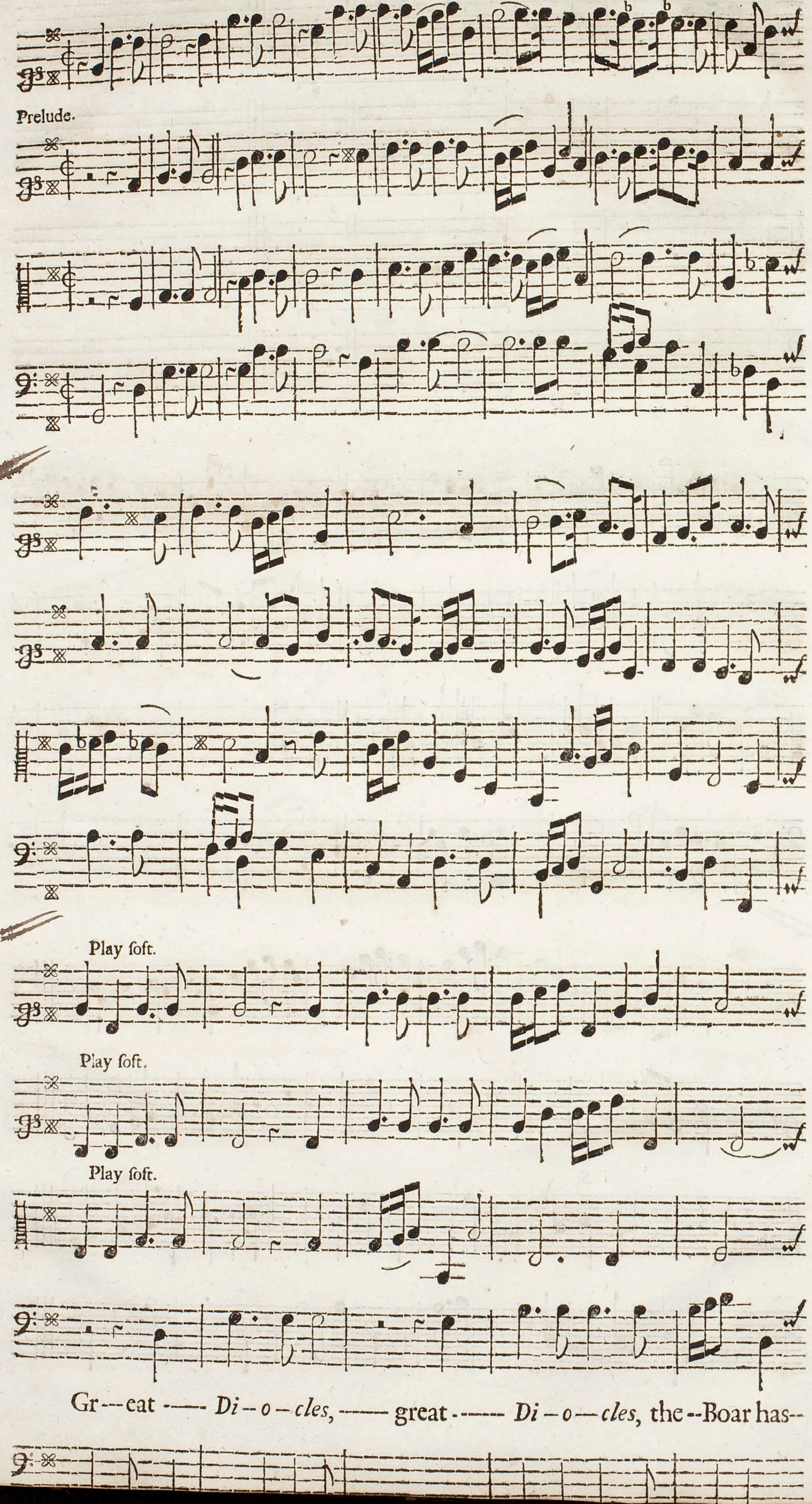


The First Song in the Second Act, just after *Diocles* has kill'd *Aper*.



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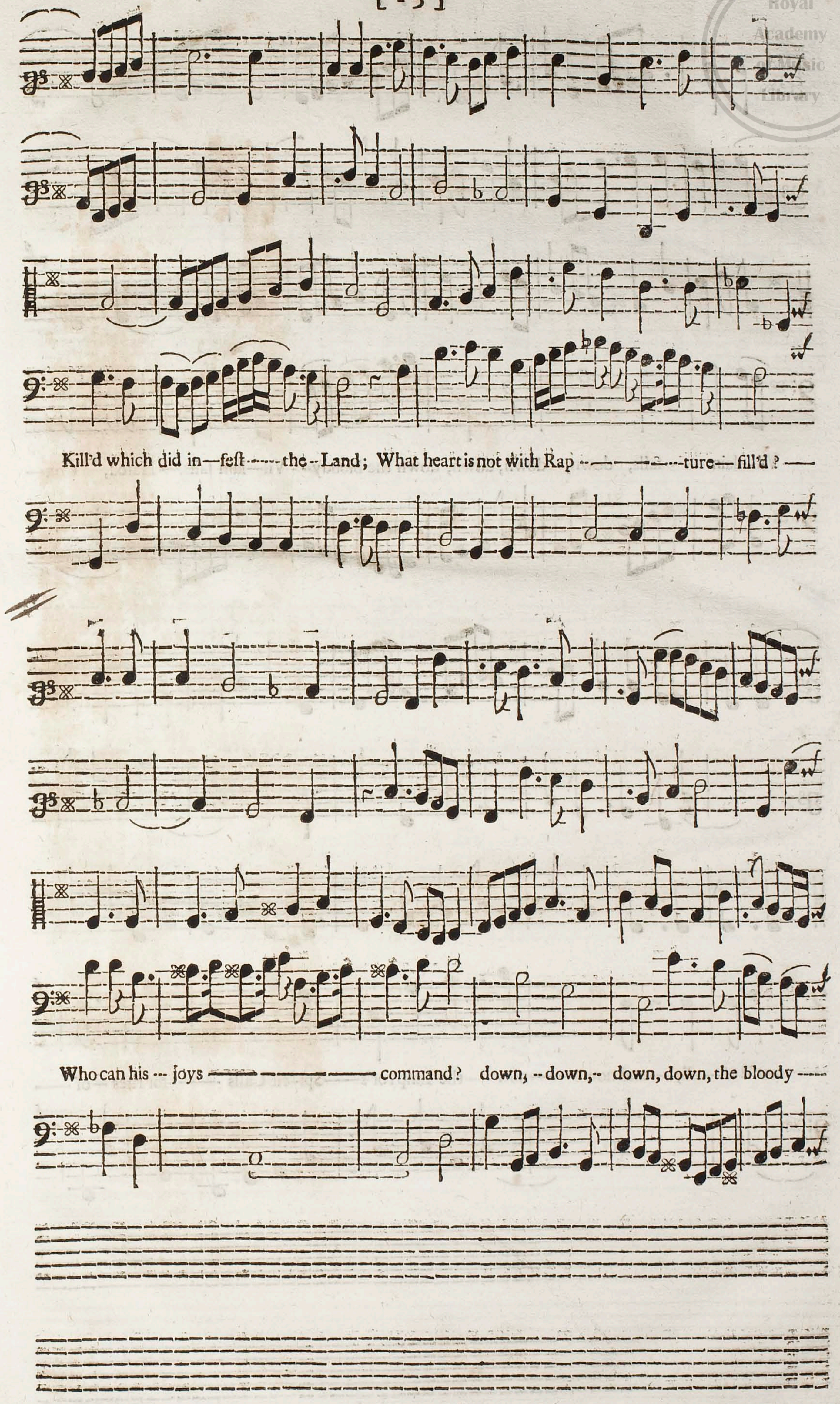

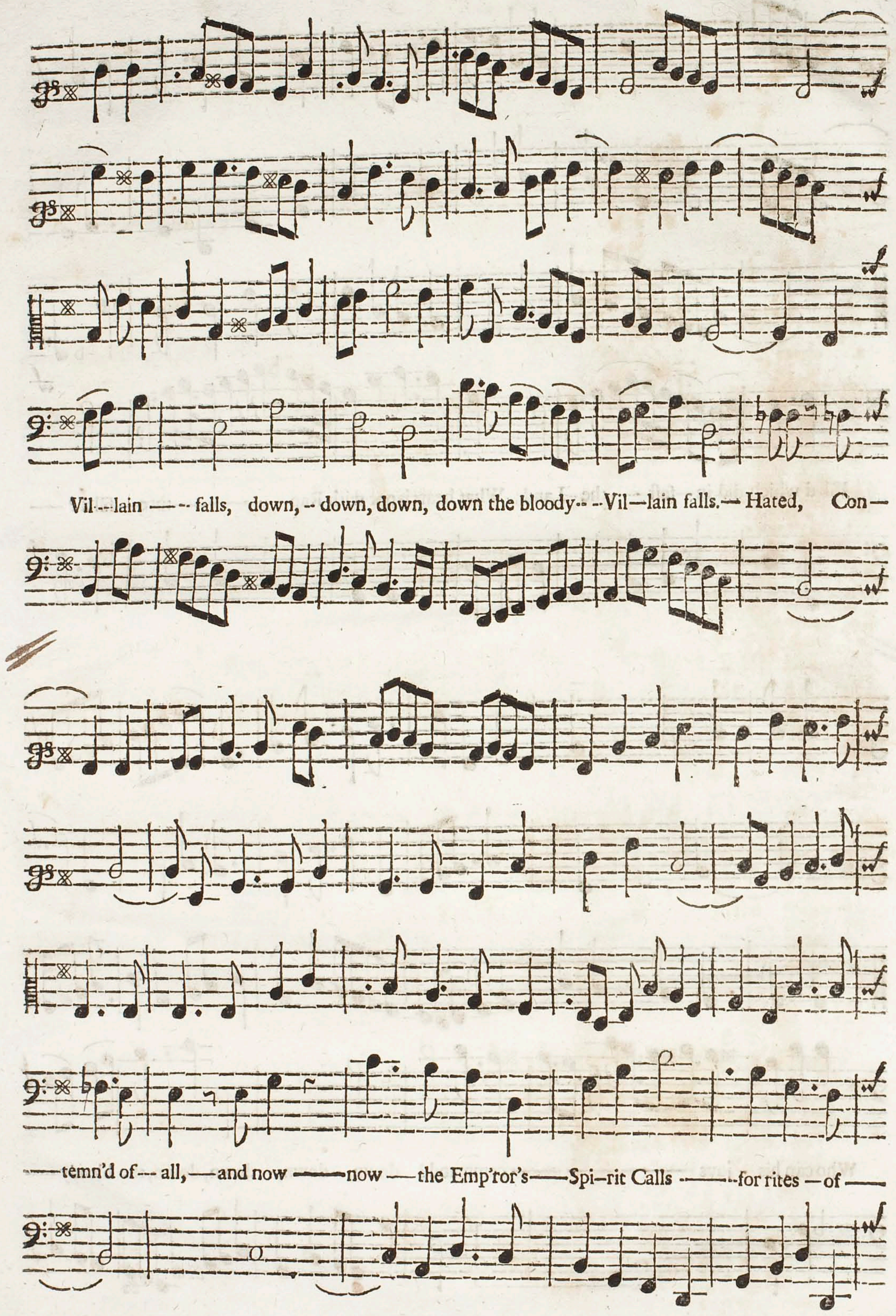

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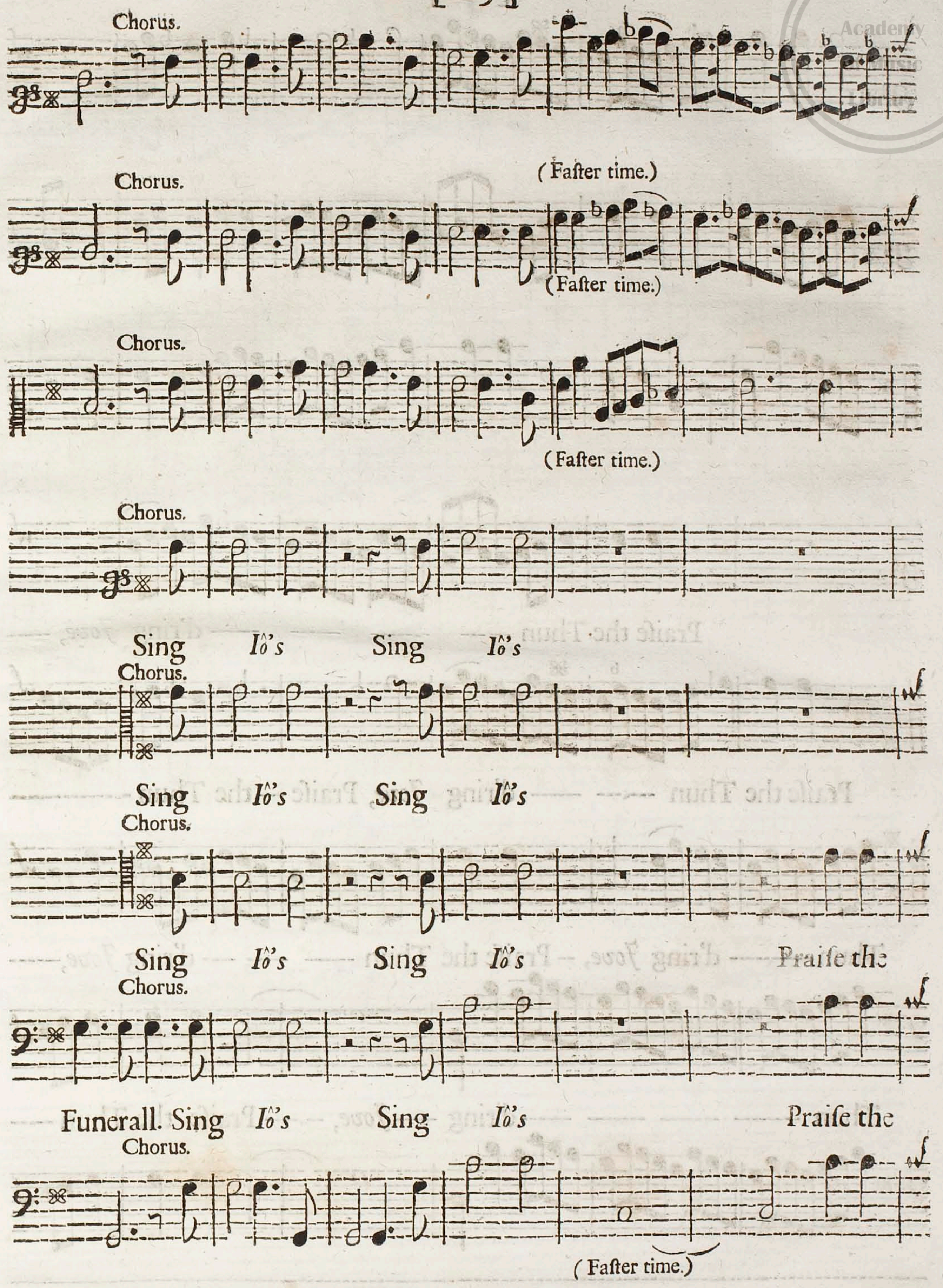

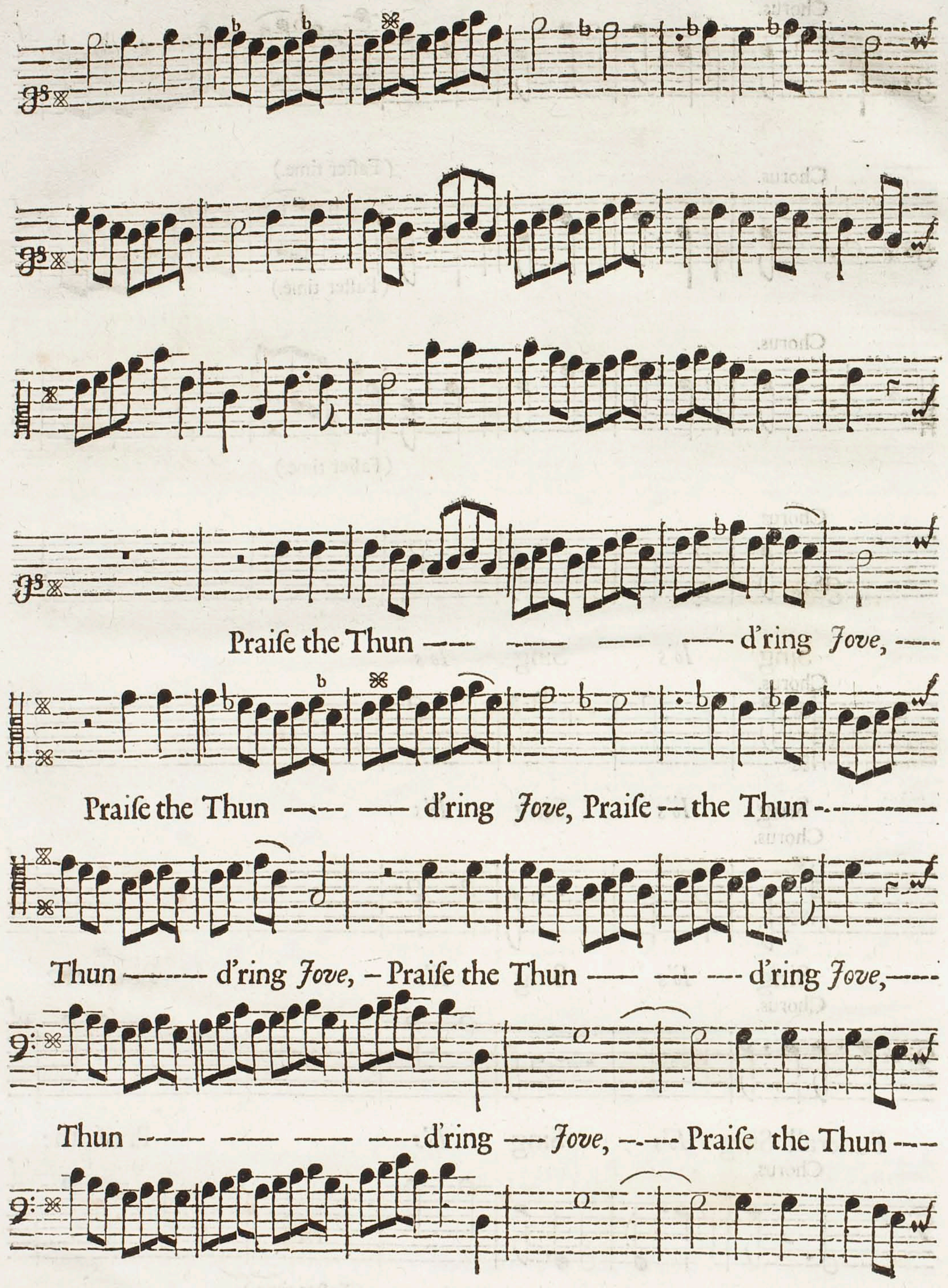

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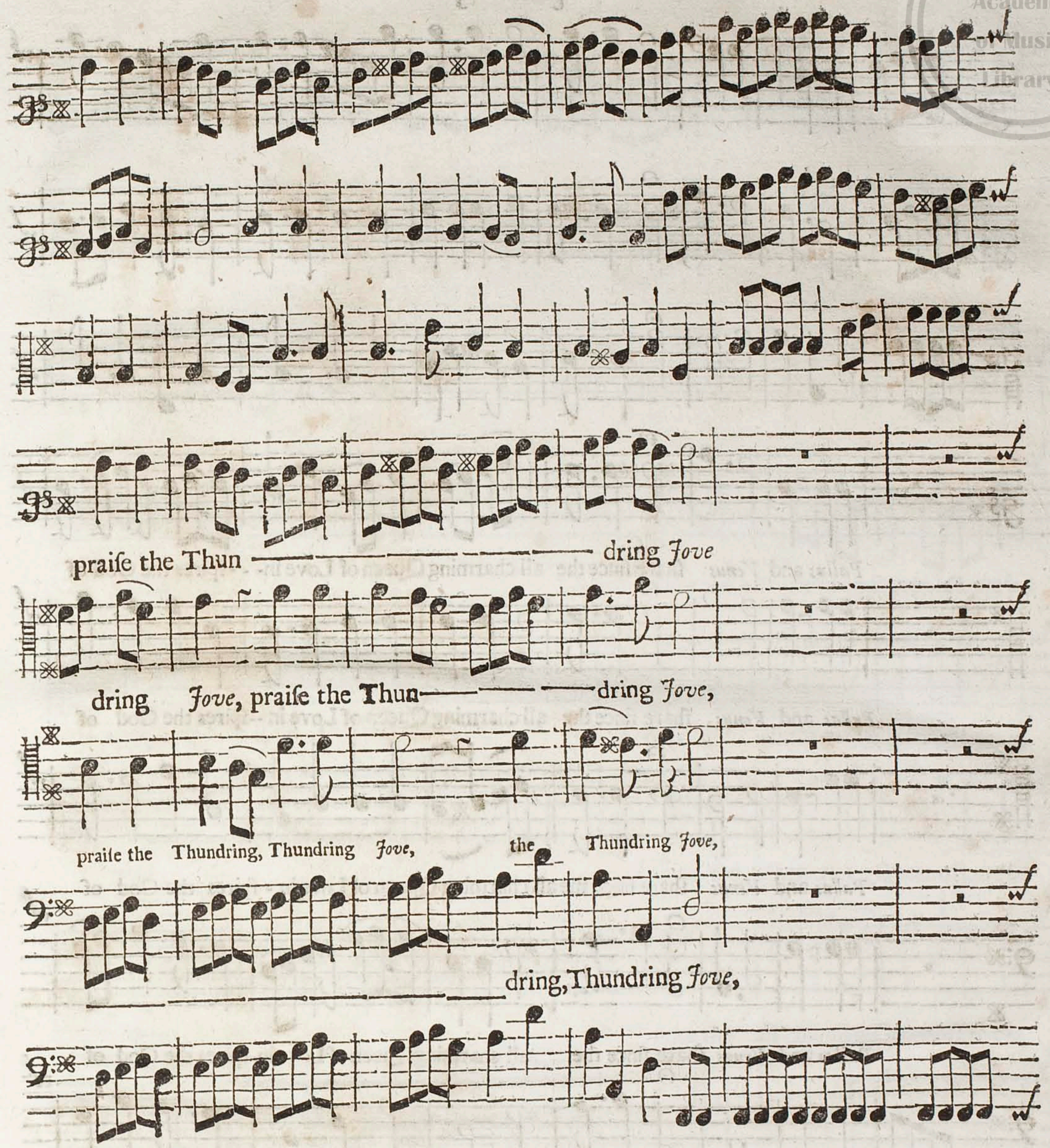

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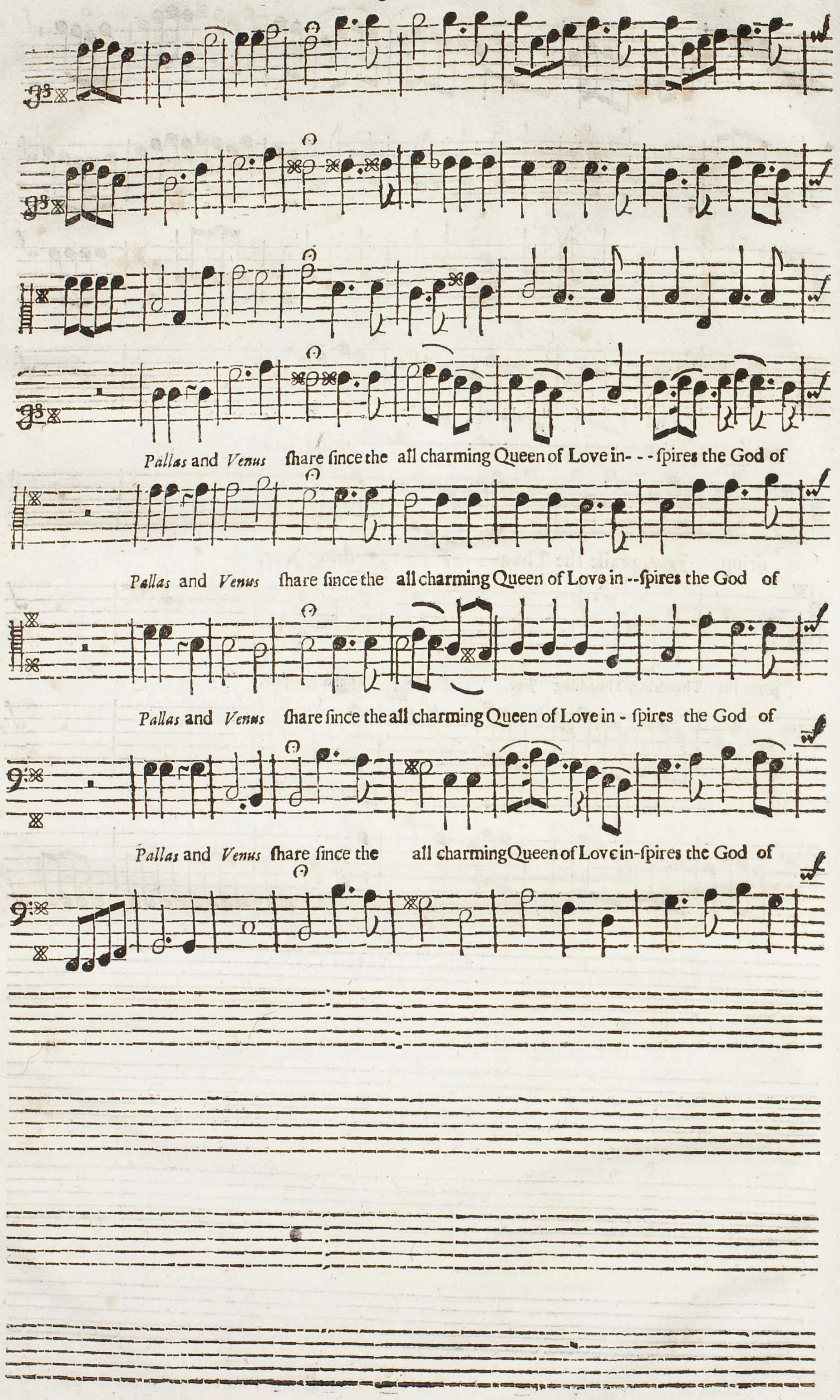

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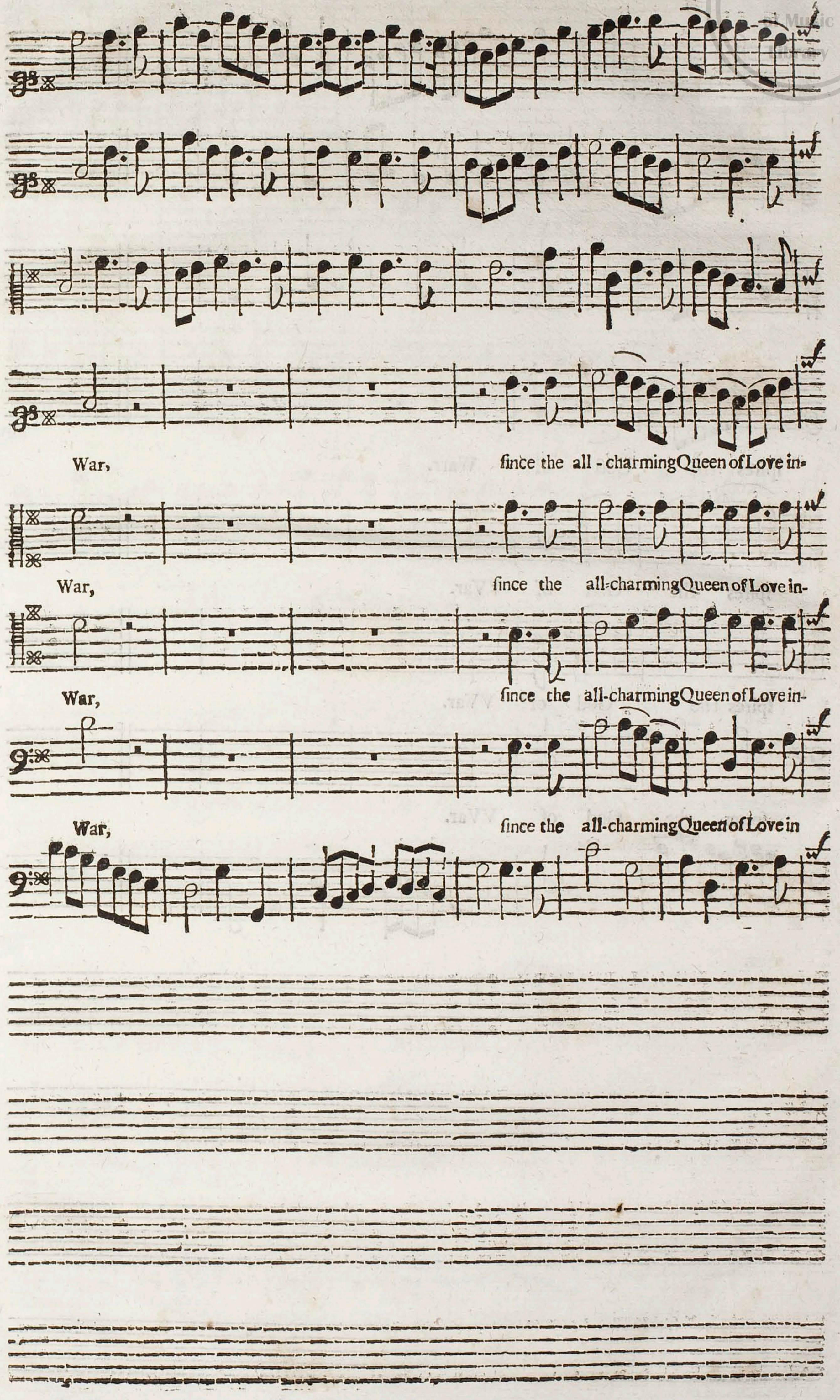

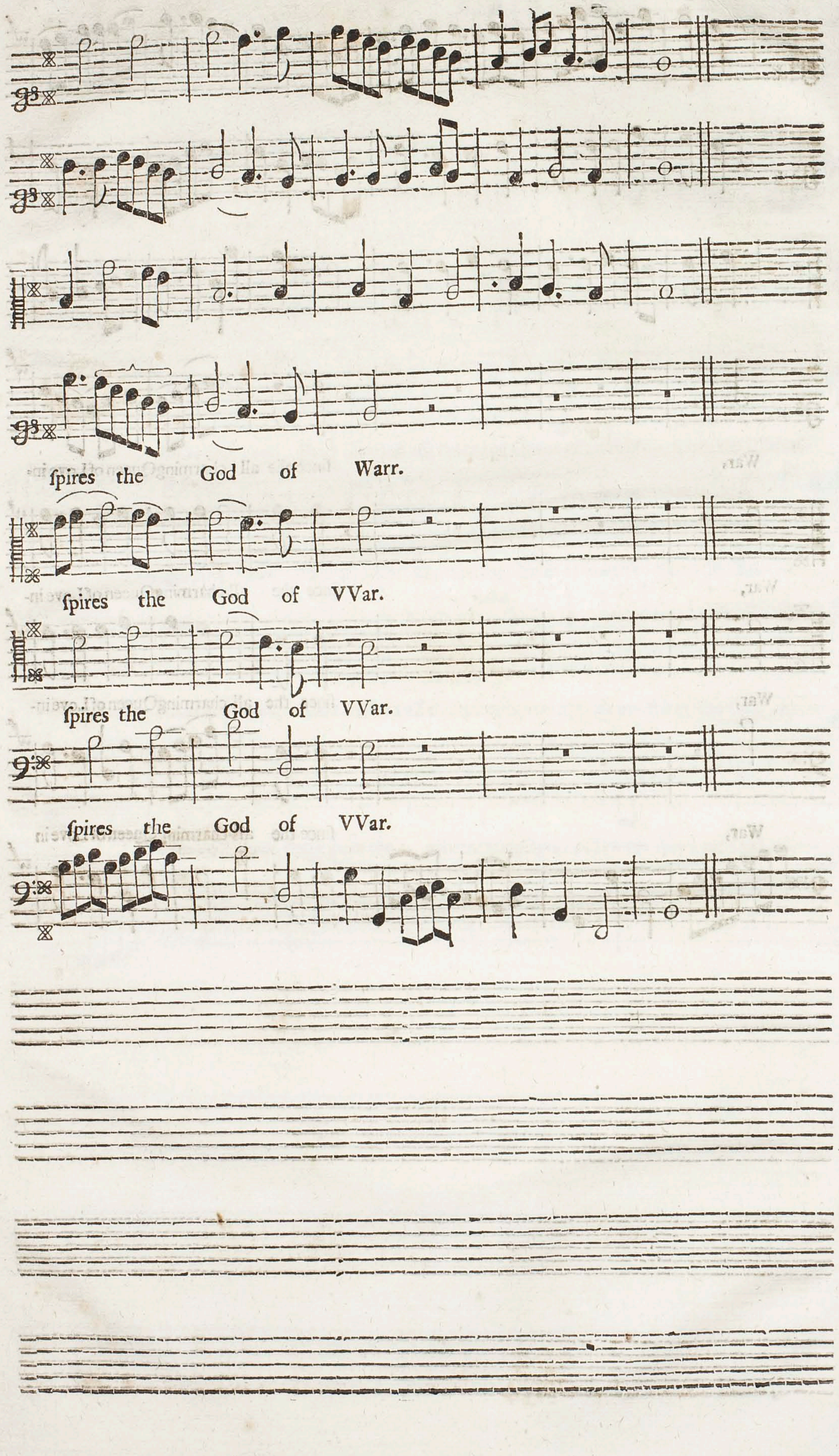

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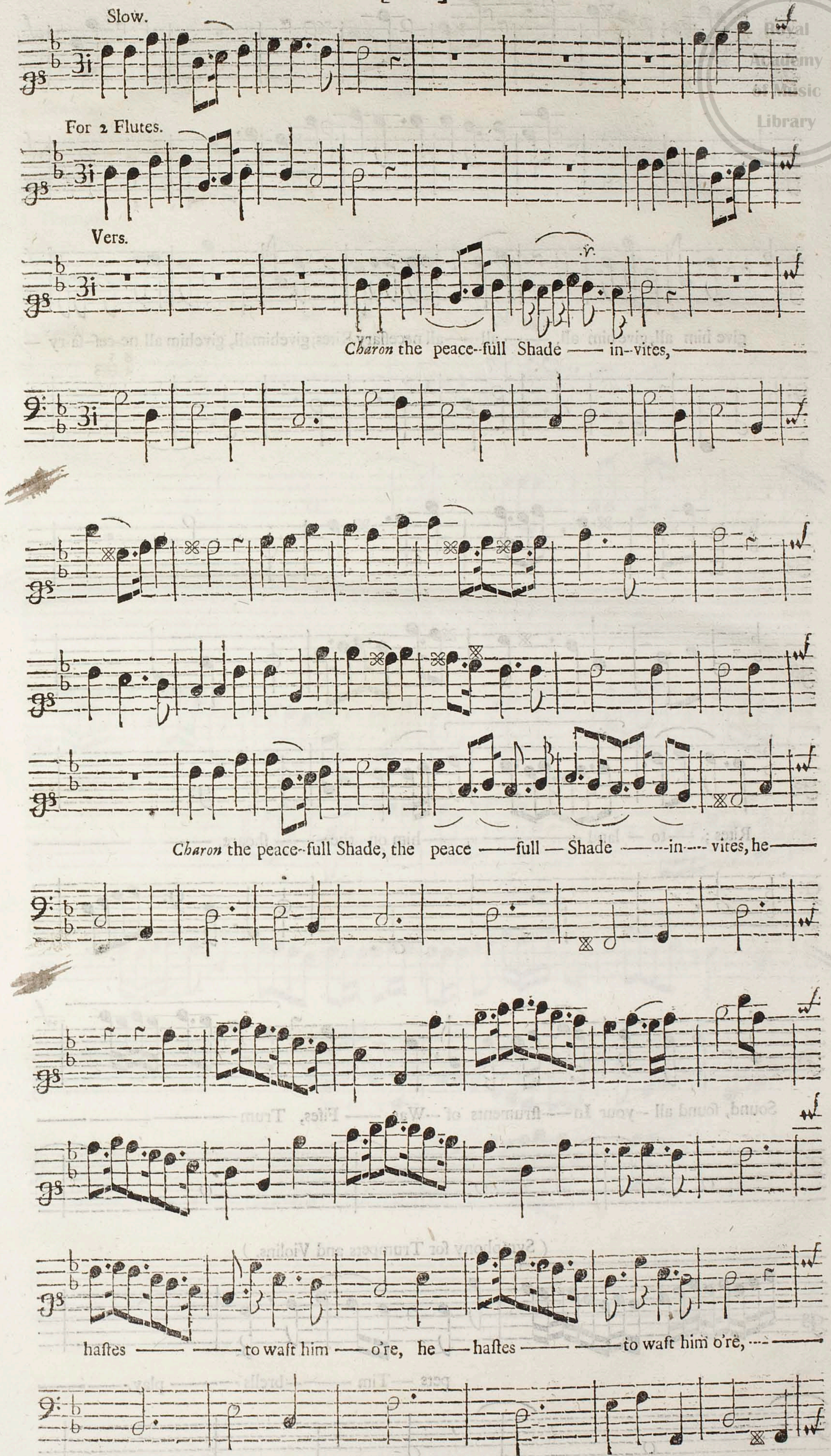
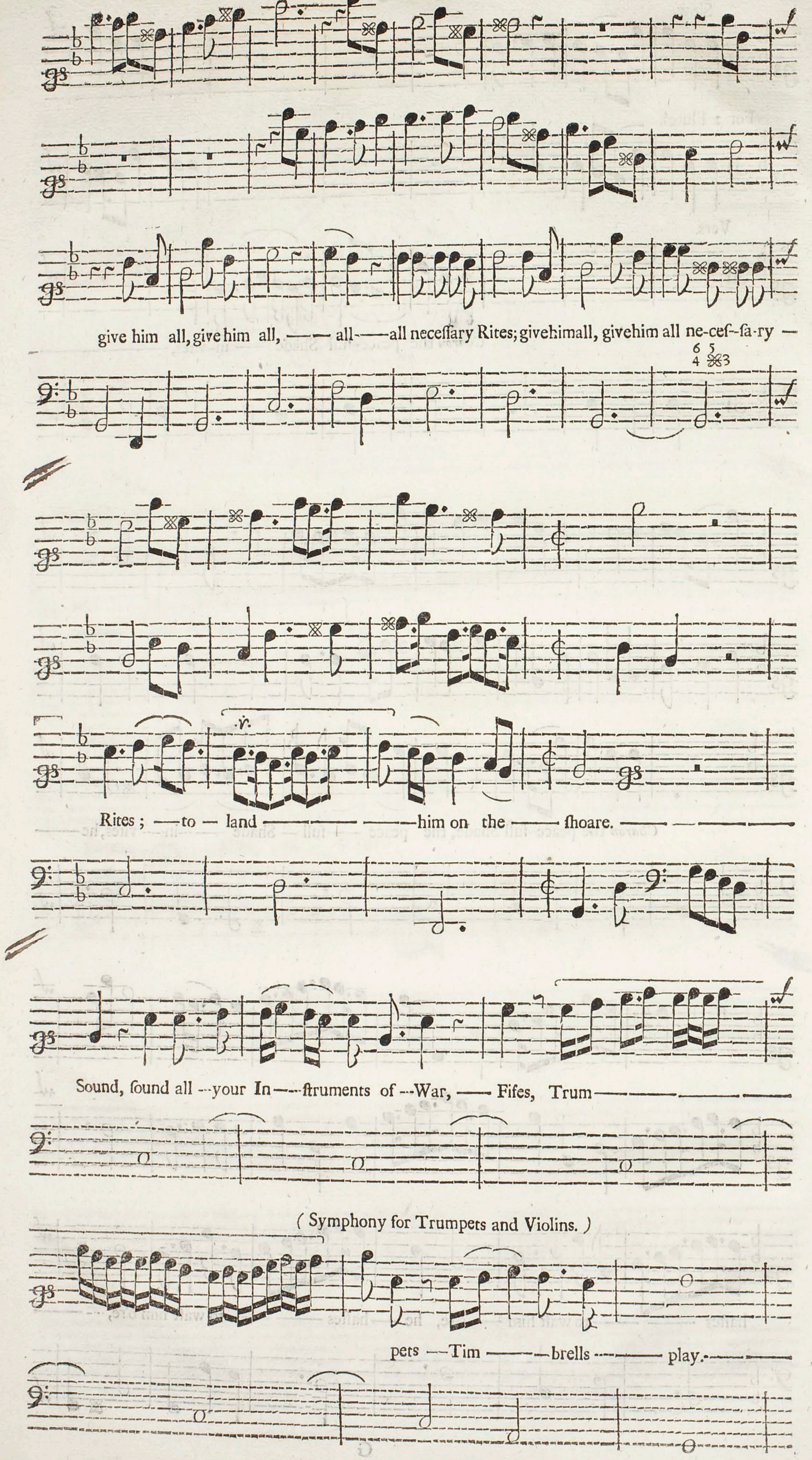
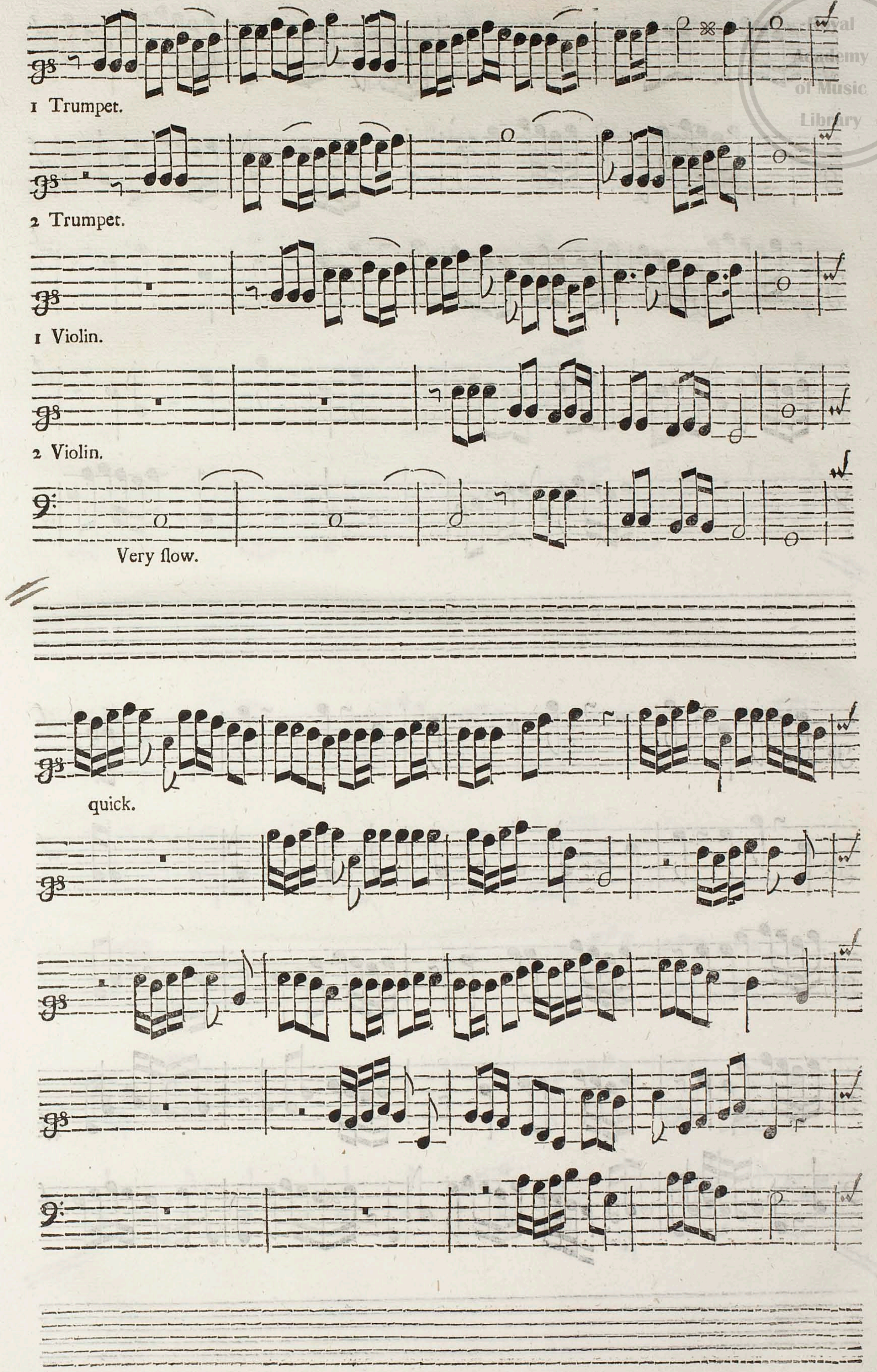
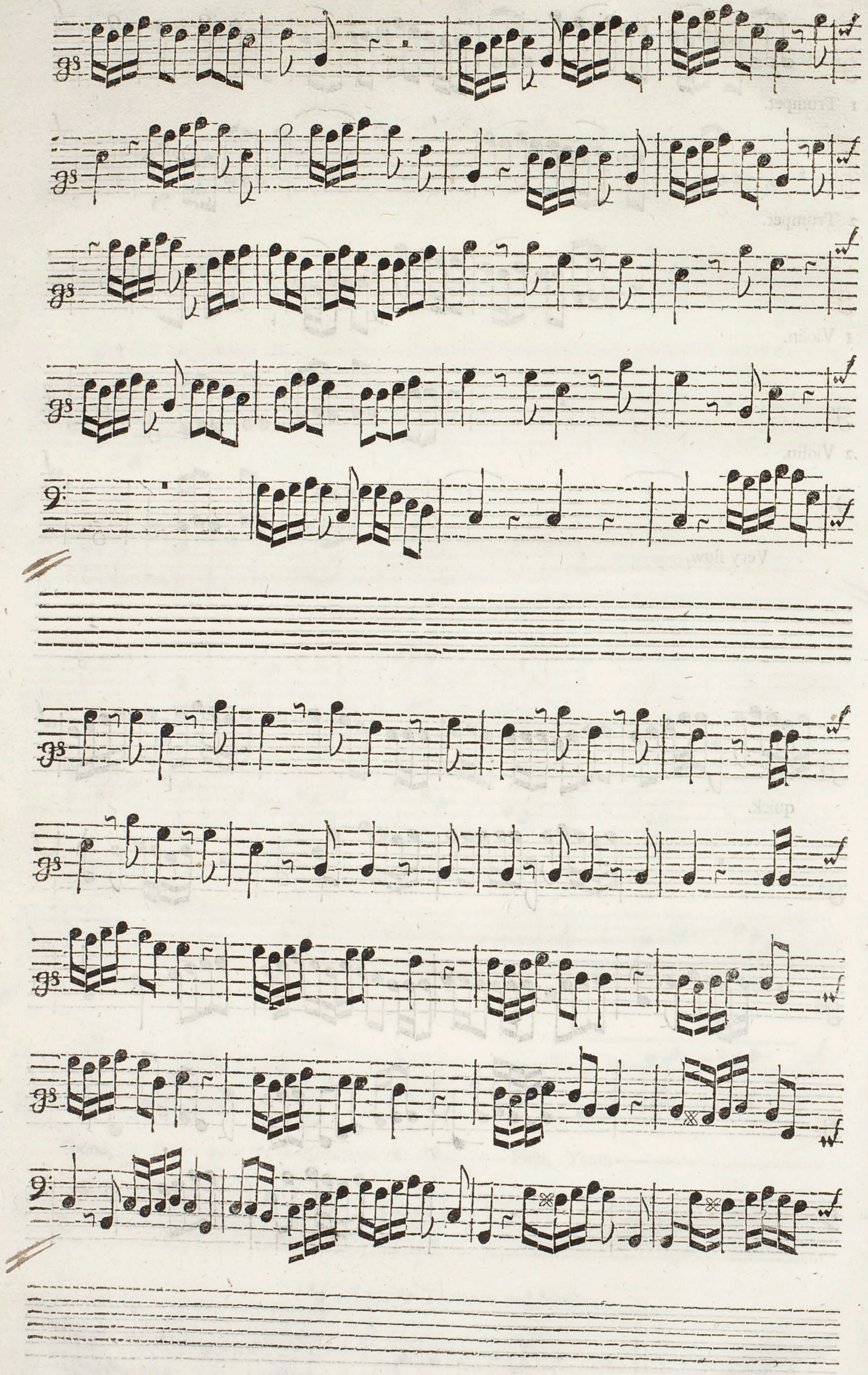



give him all, give him all, —— all—— all neceffary Rites; givehimall, givehim all ne-cef-fa-ry —
Rites; —to— land ——— him on the —— fhoare.
Sound, found all --your In—-ftruments of --War, —— Fifes, Trum———
(Symphony for Trumpets and Violins.)
pets —Tim ——brells —— play.


1 Trumpet.
2 Trumpet.
1 Violin.
2 Violin.
Very flow.
quick.



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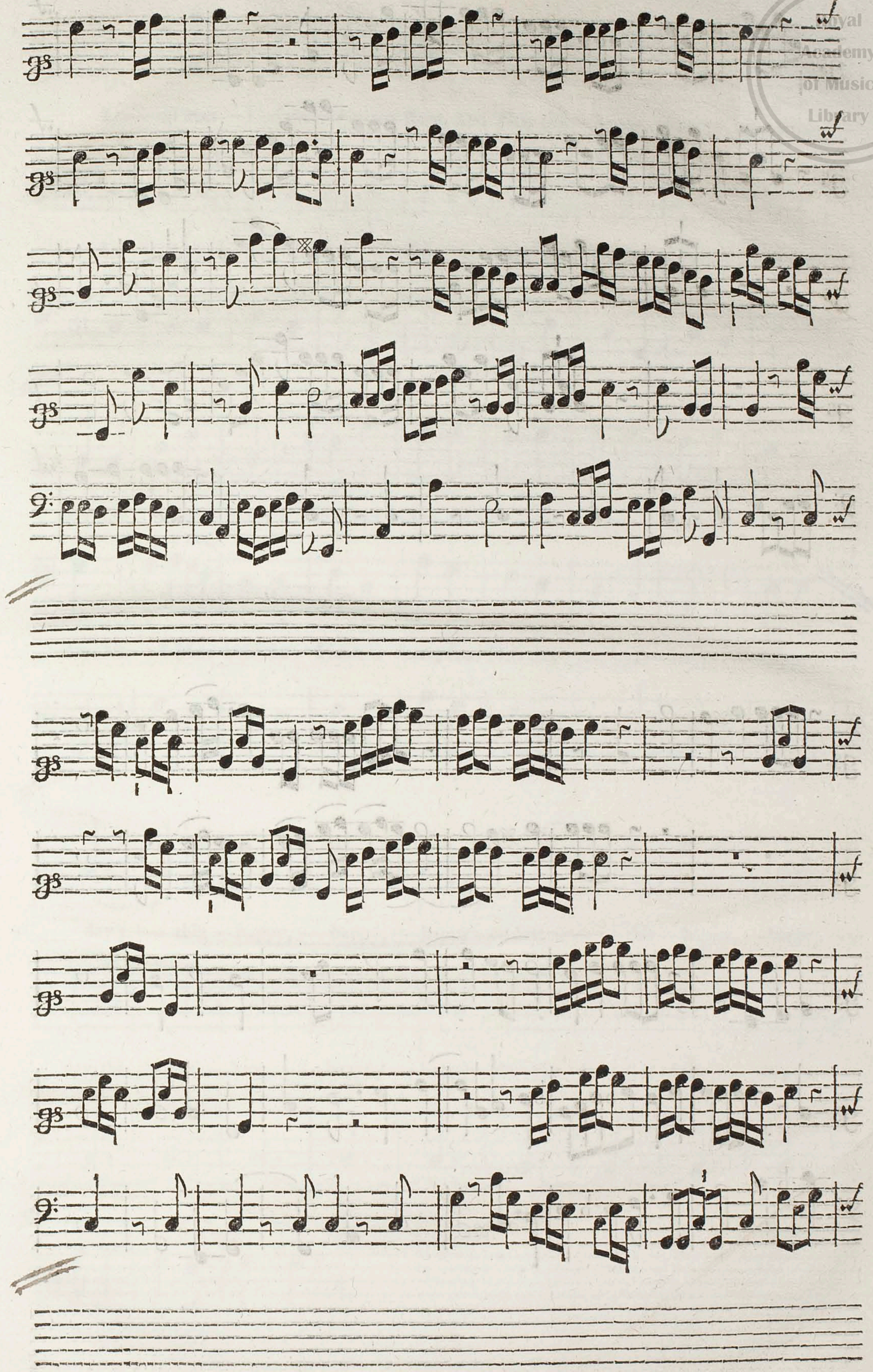

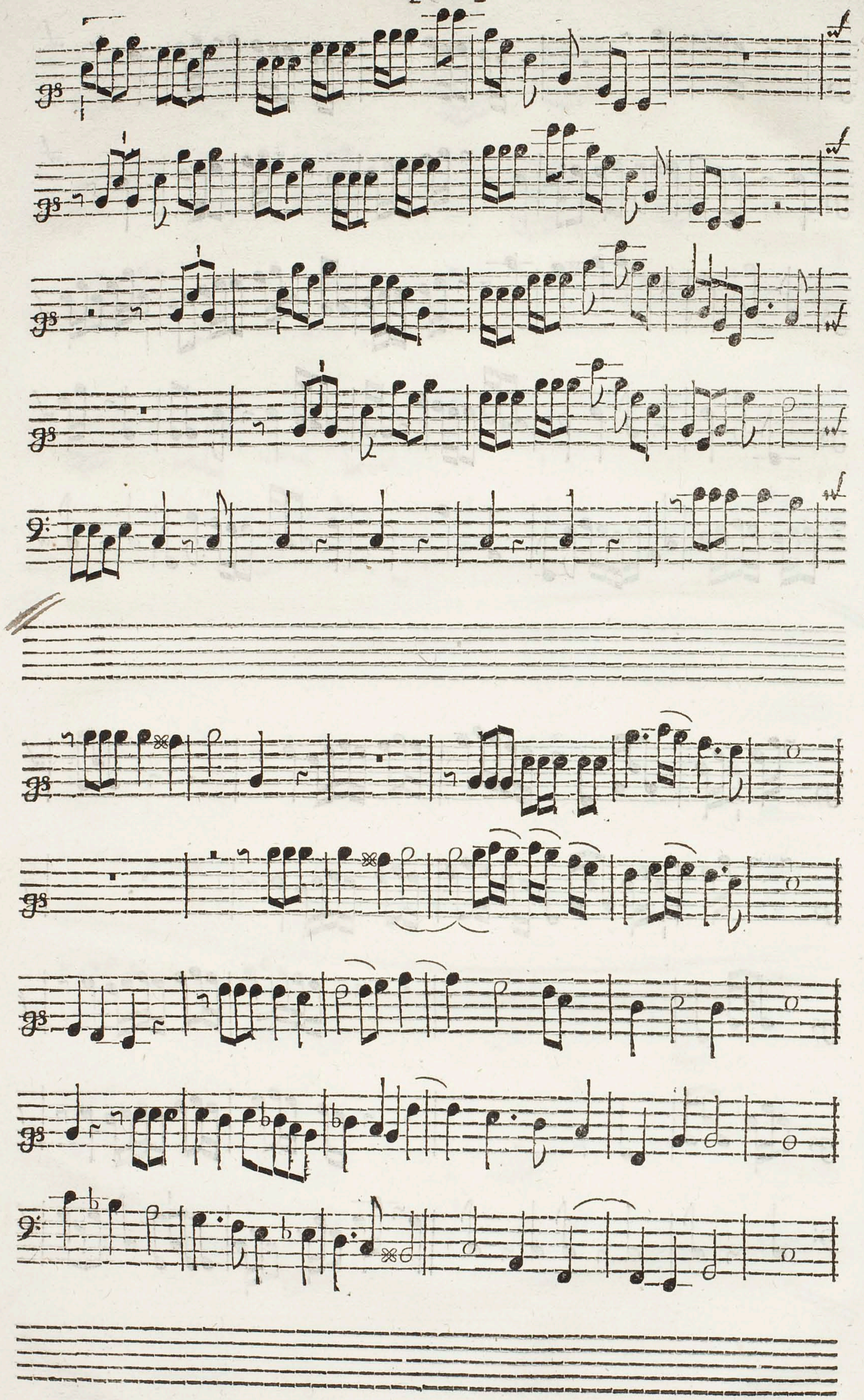

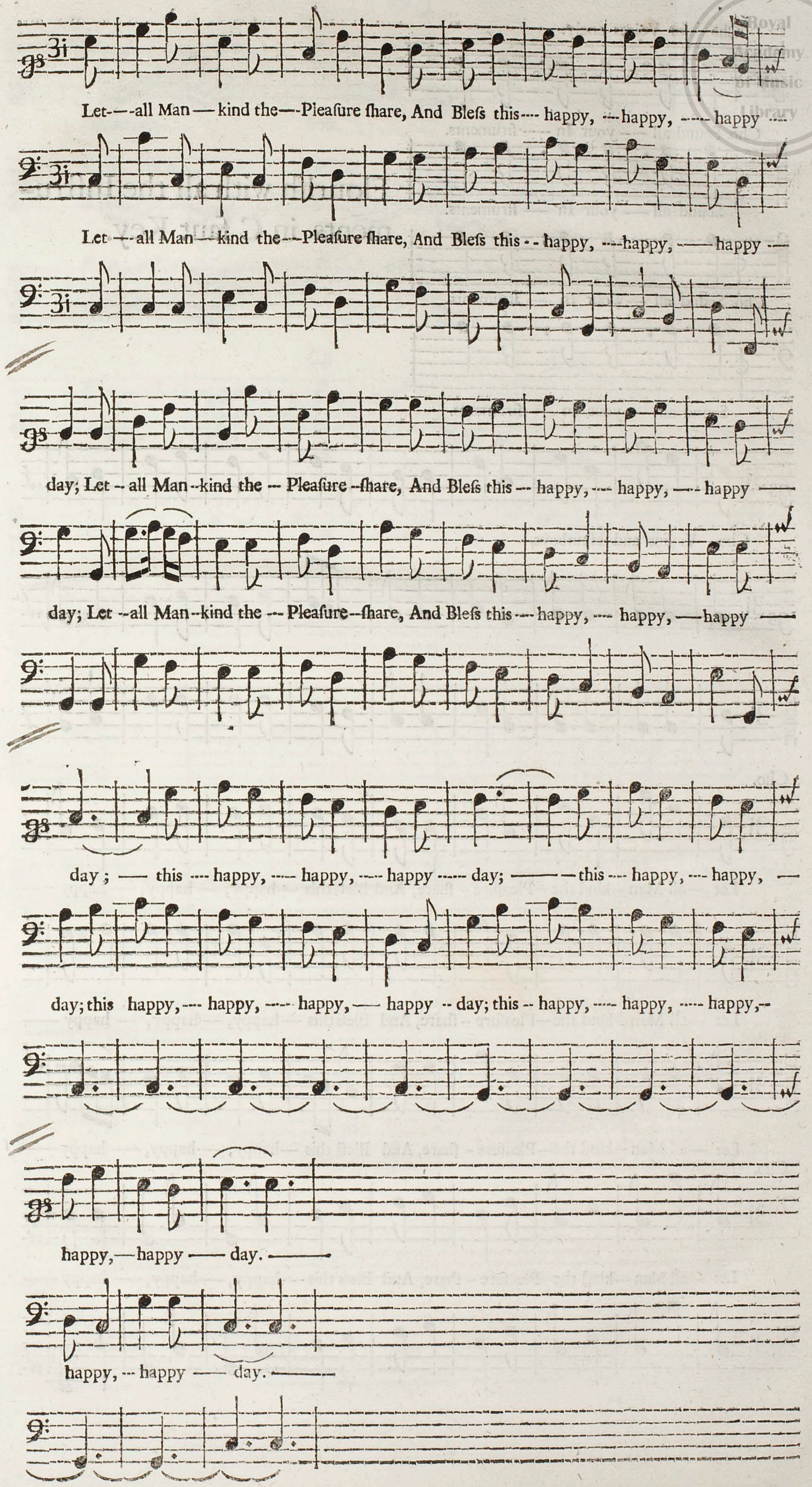

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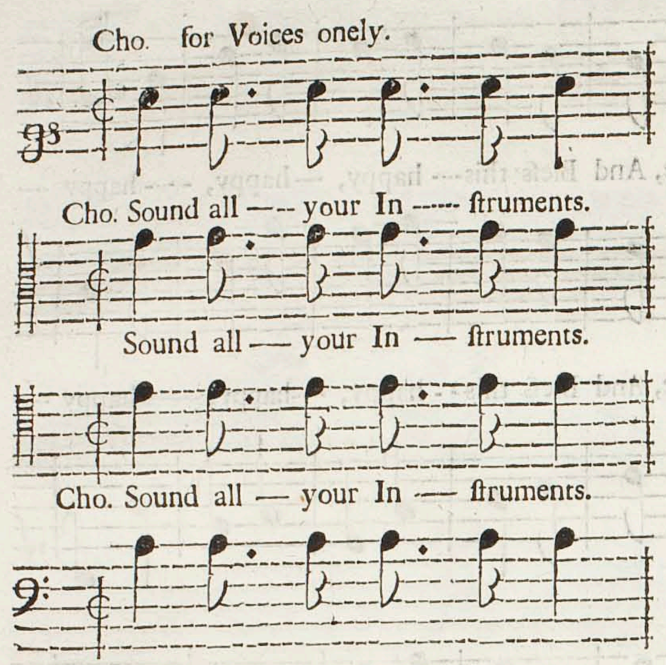
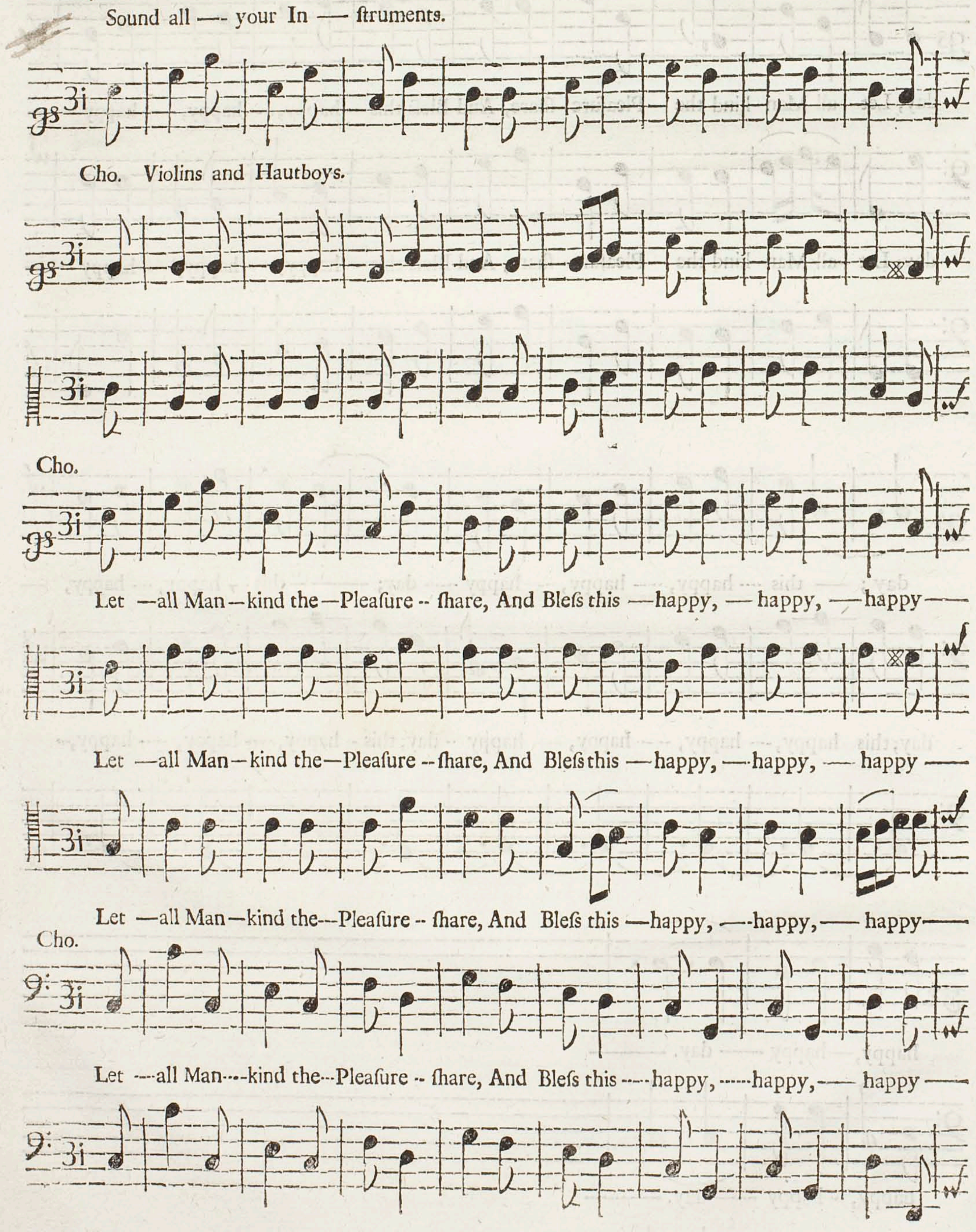


Flouriſh with all the Inſtruments in C faut Key.



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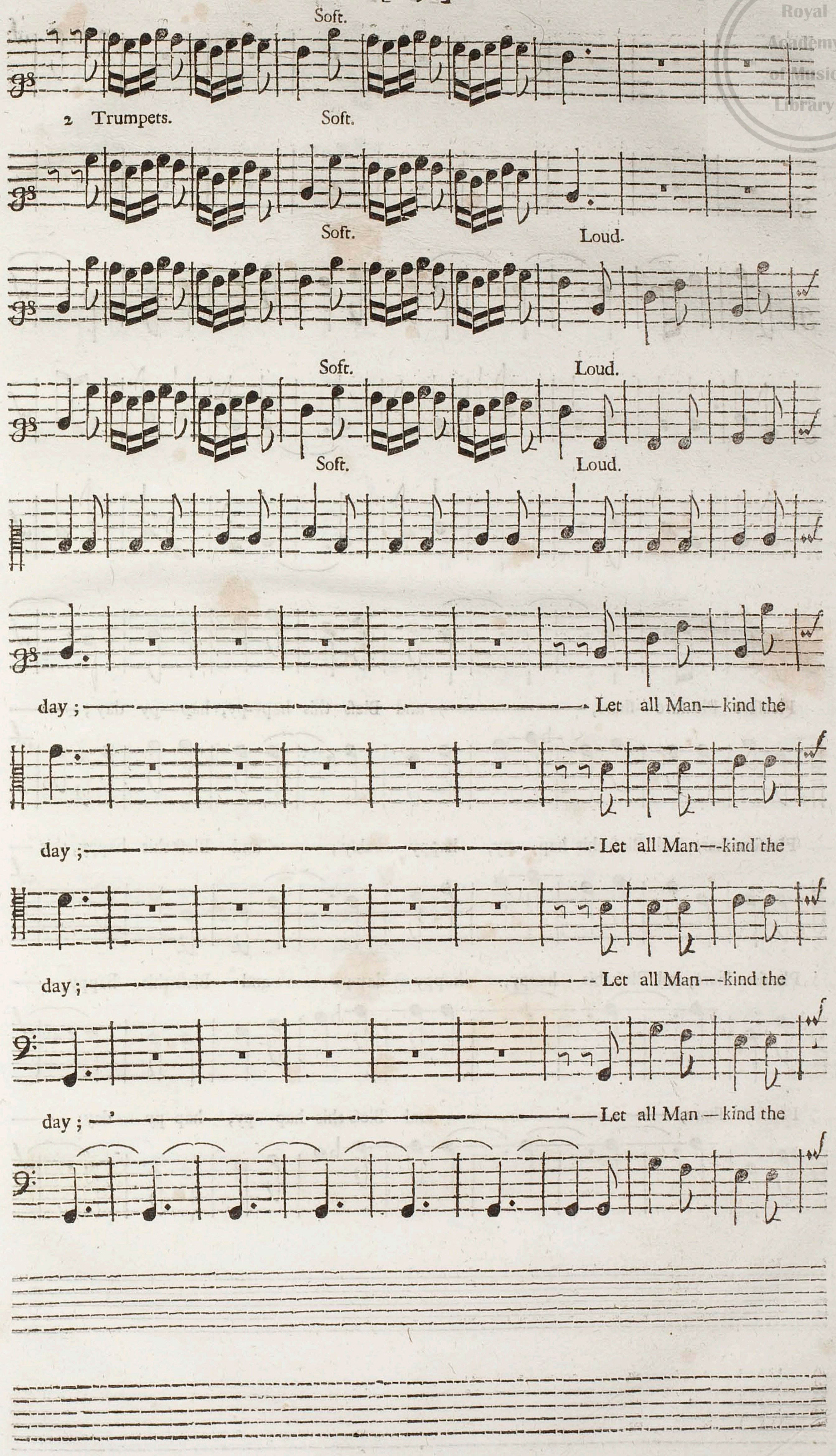

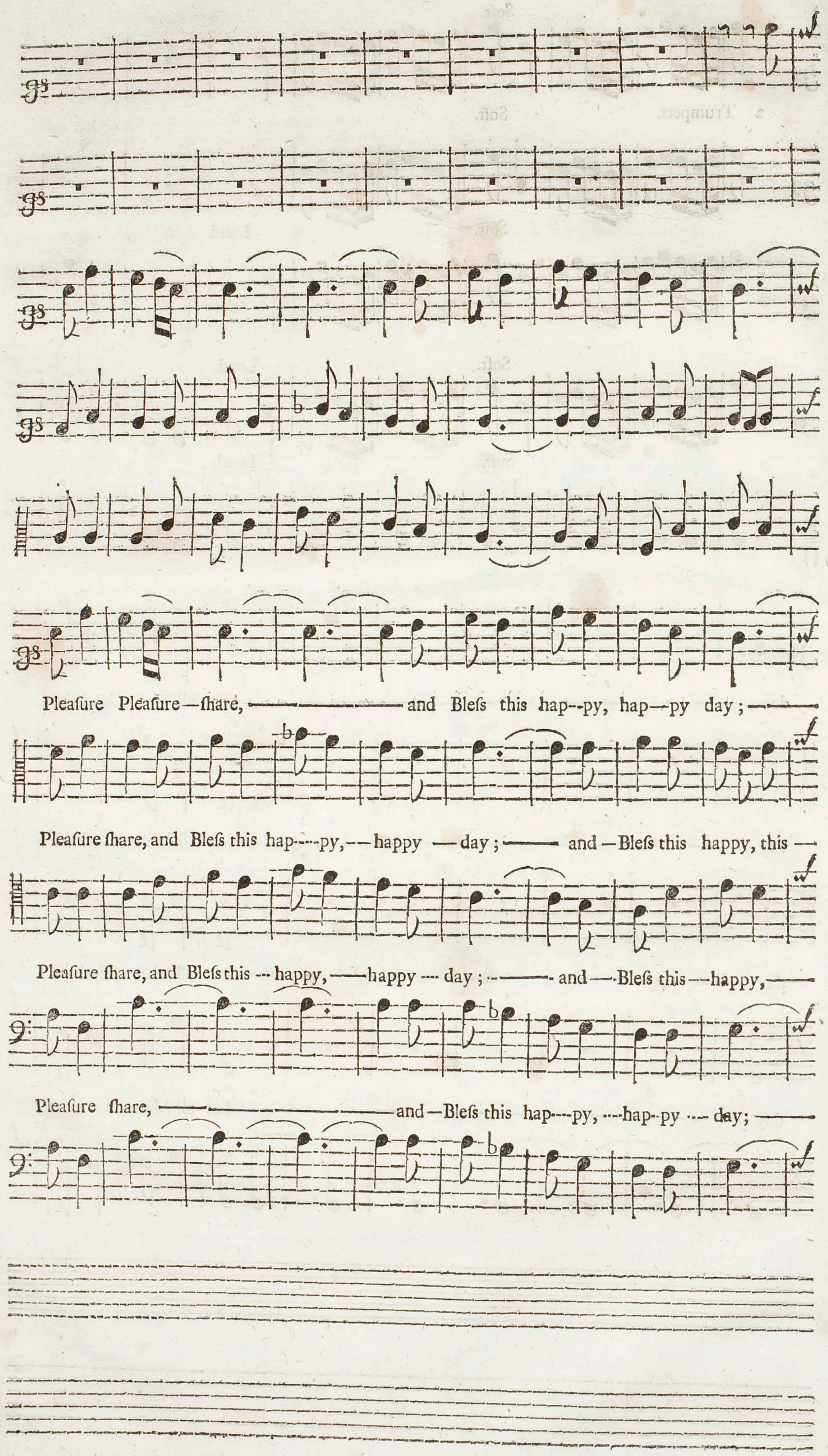

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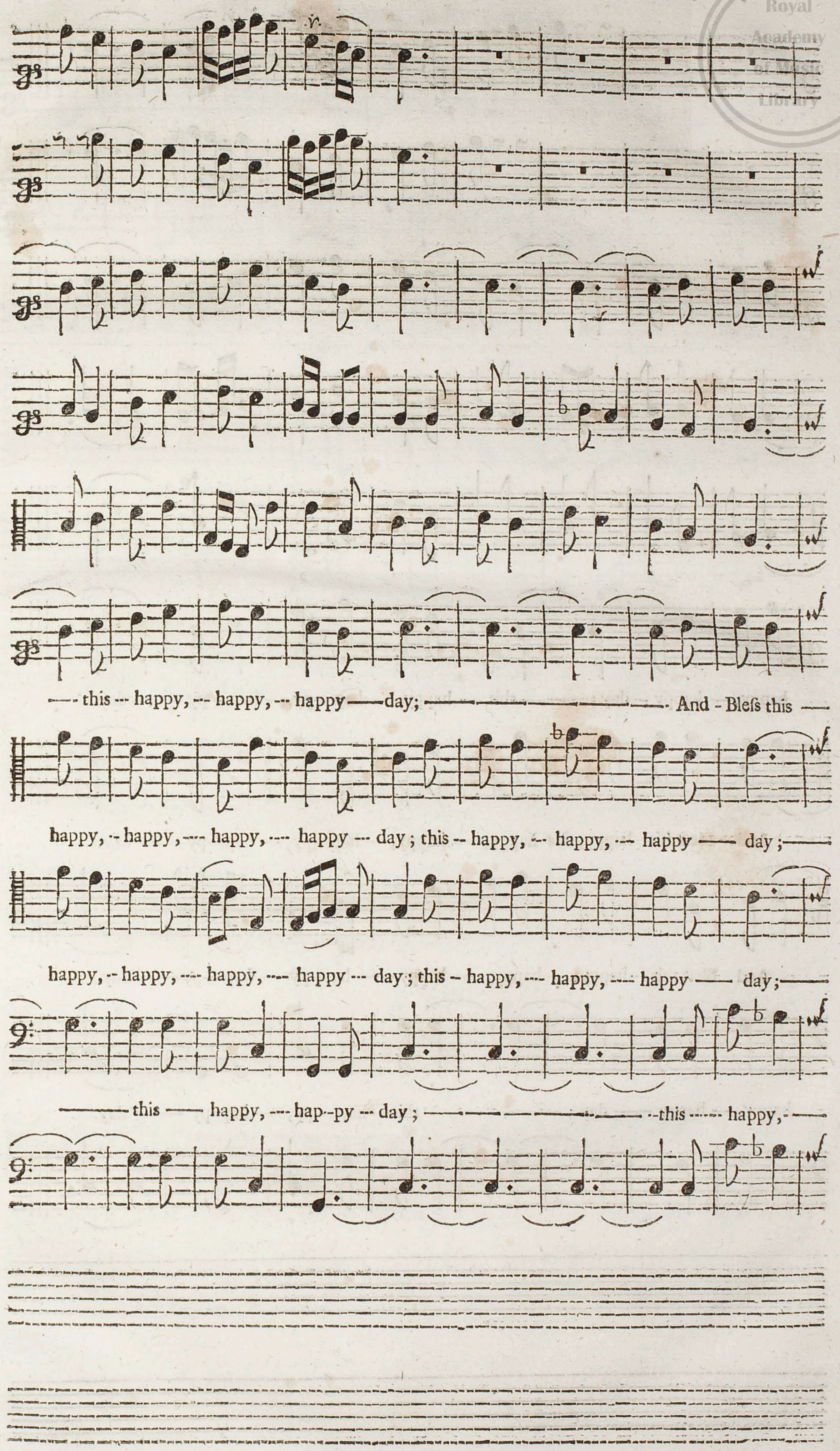
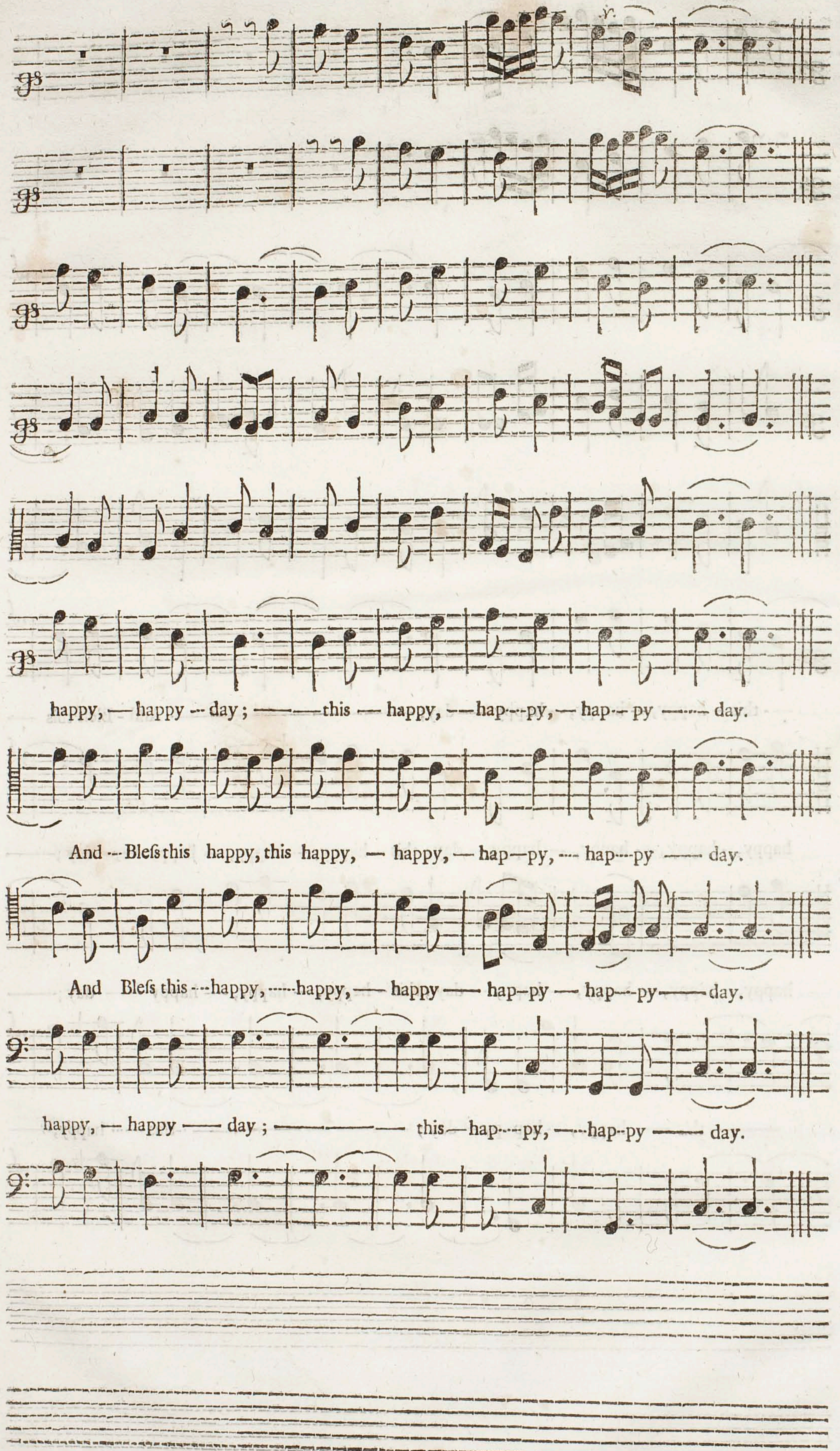
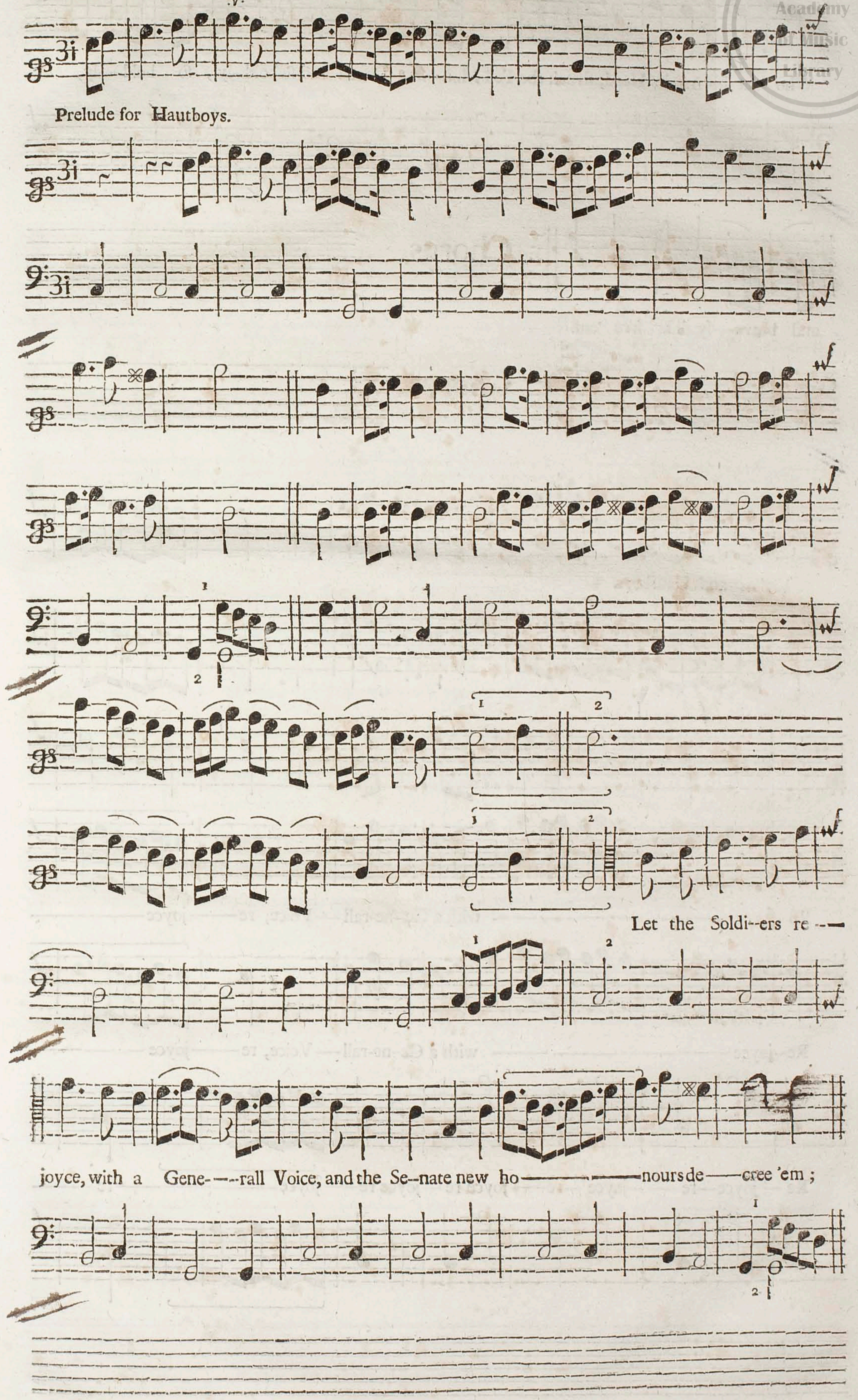
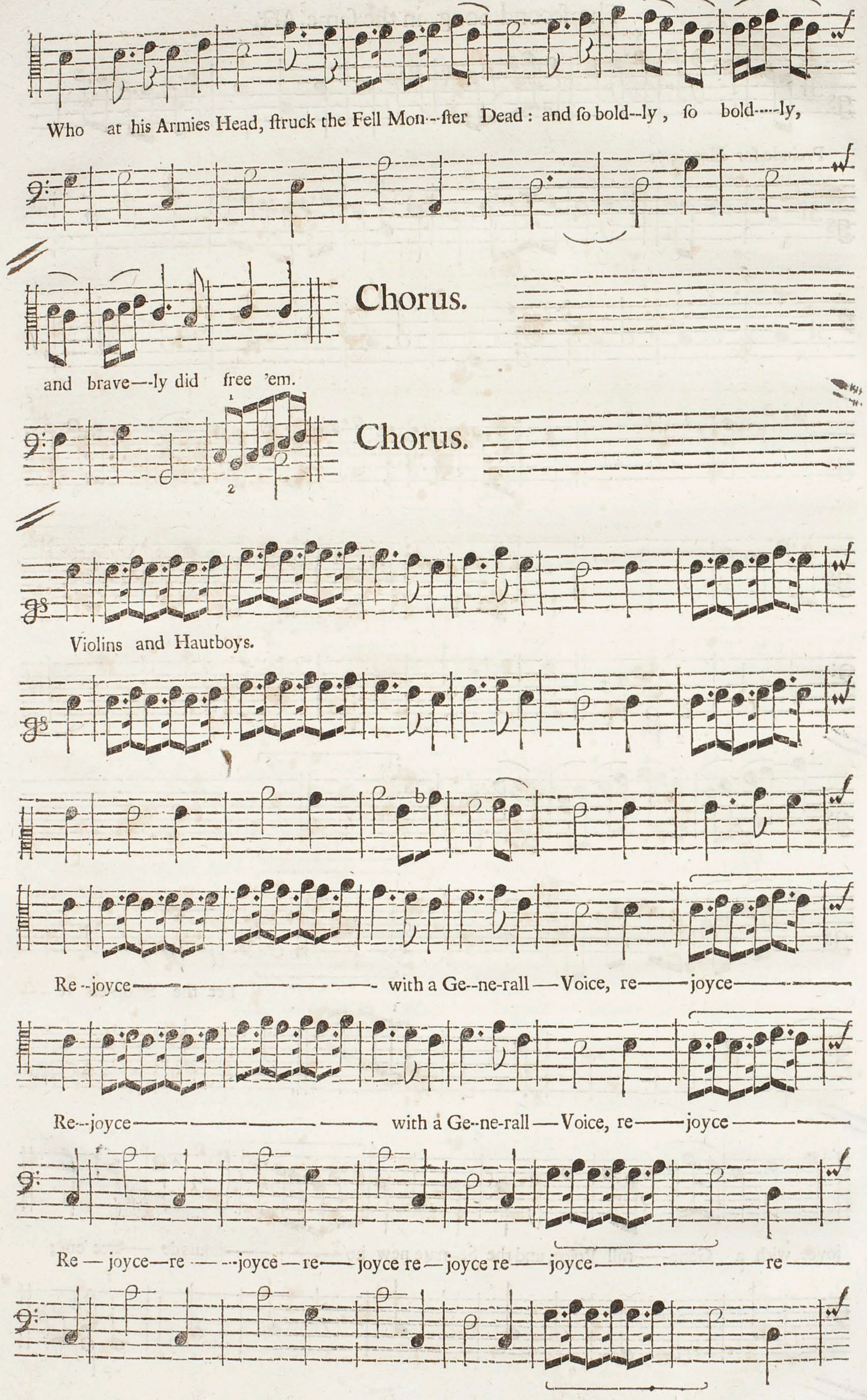




The fecond Song, in the fame Act.





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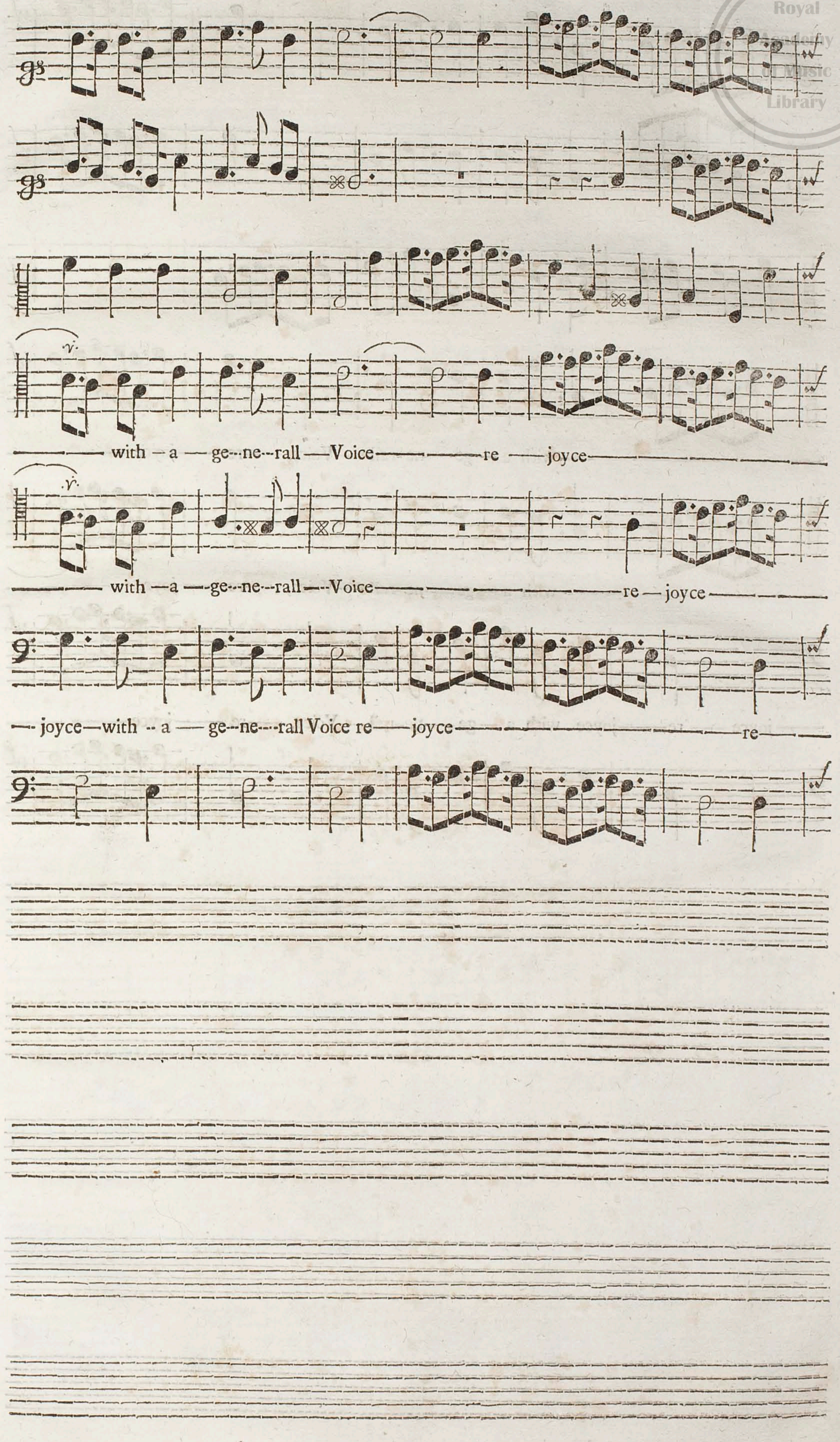

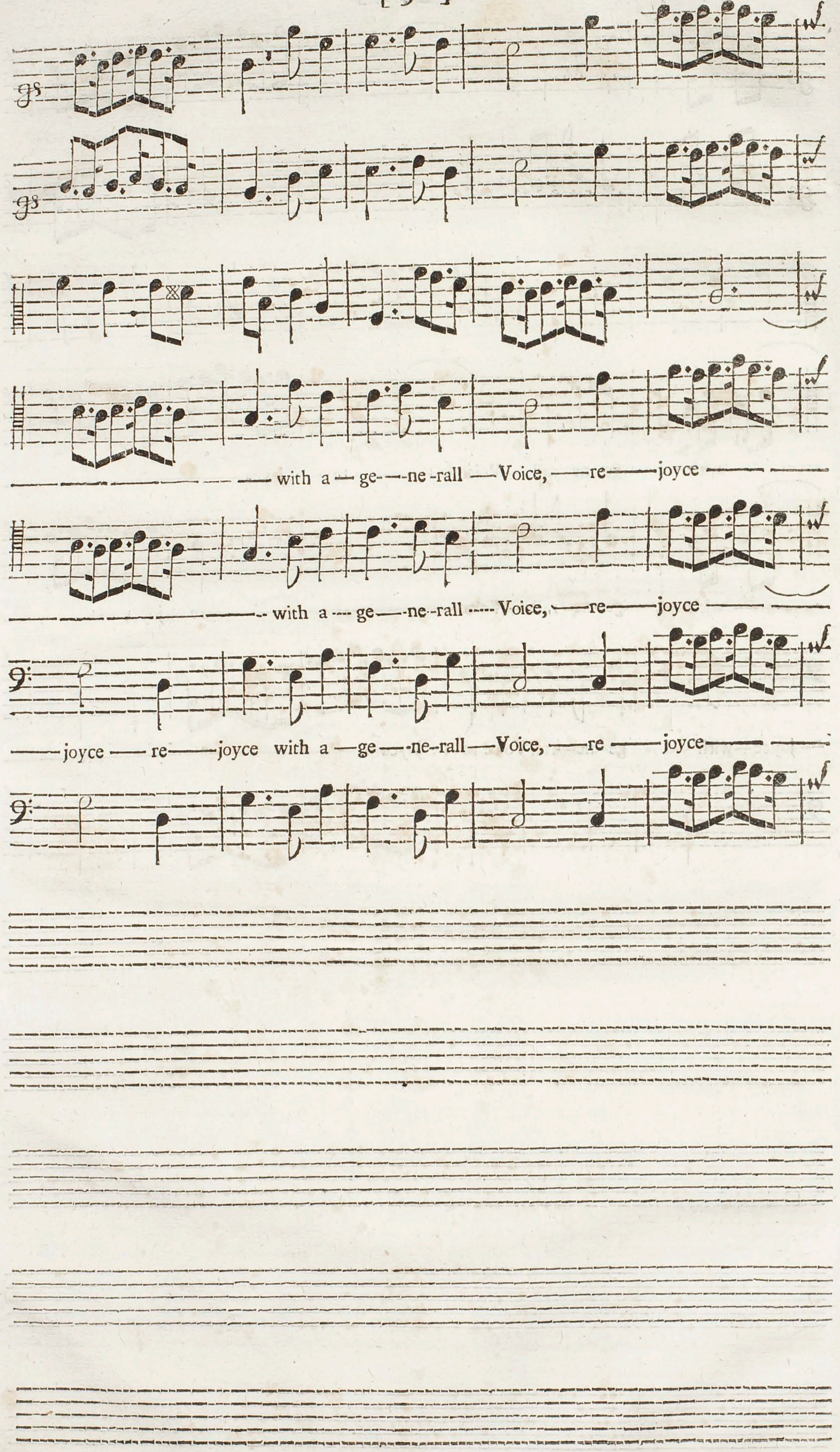

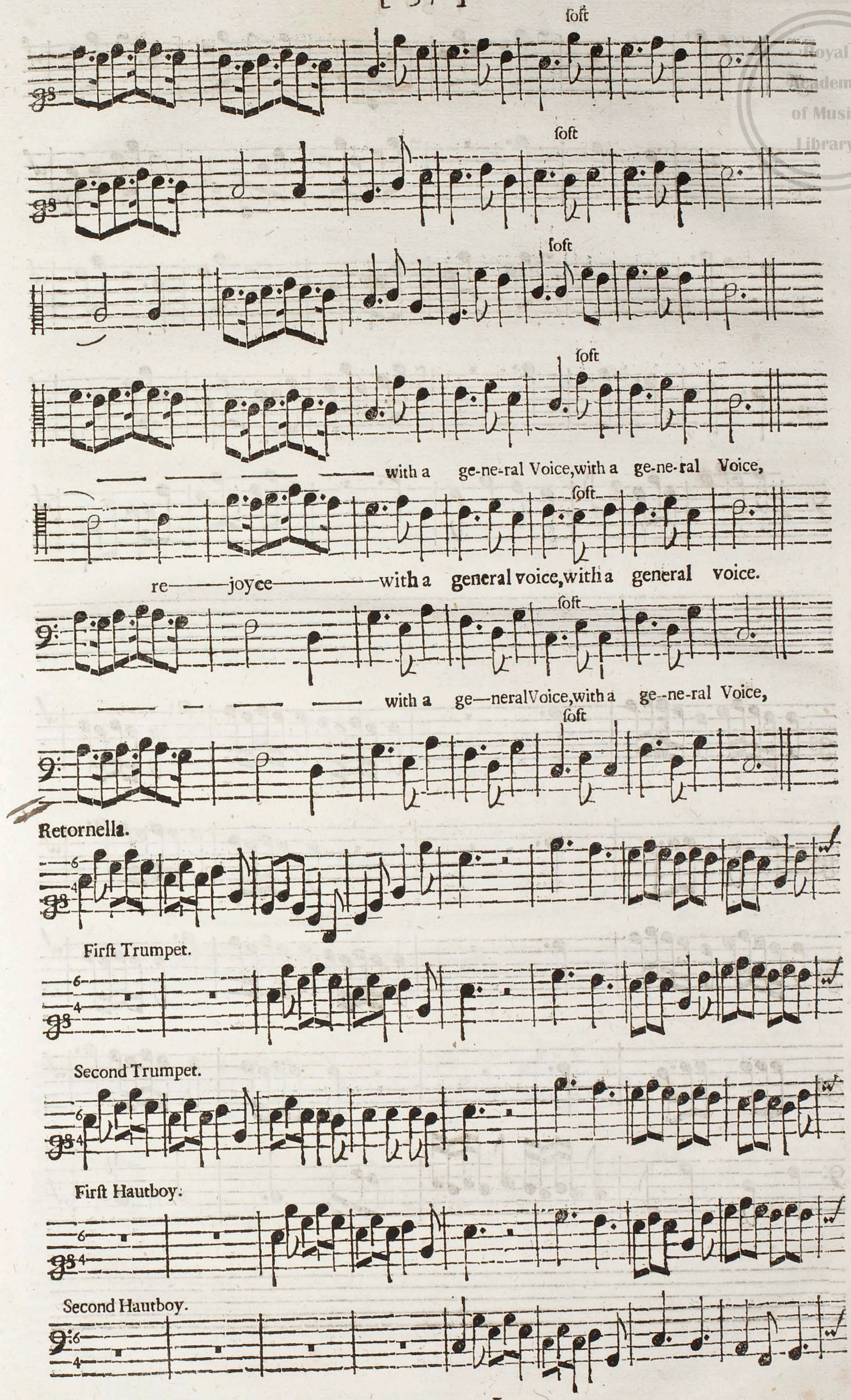

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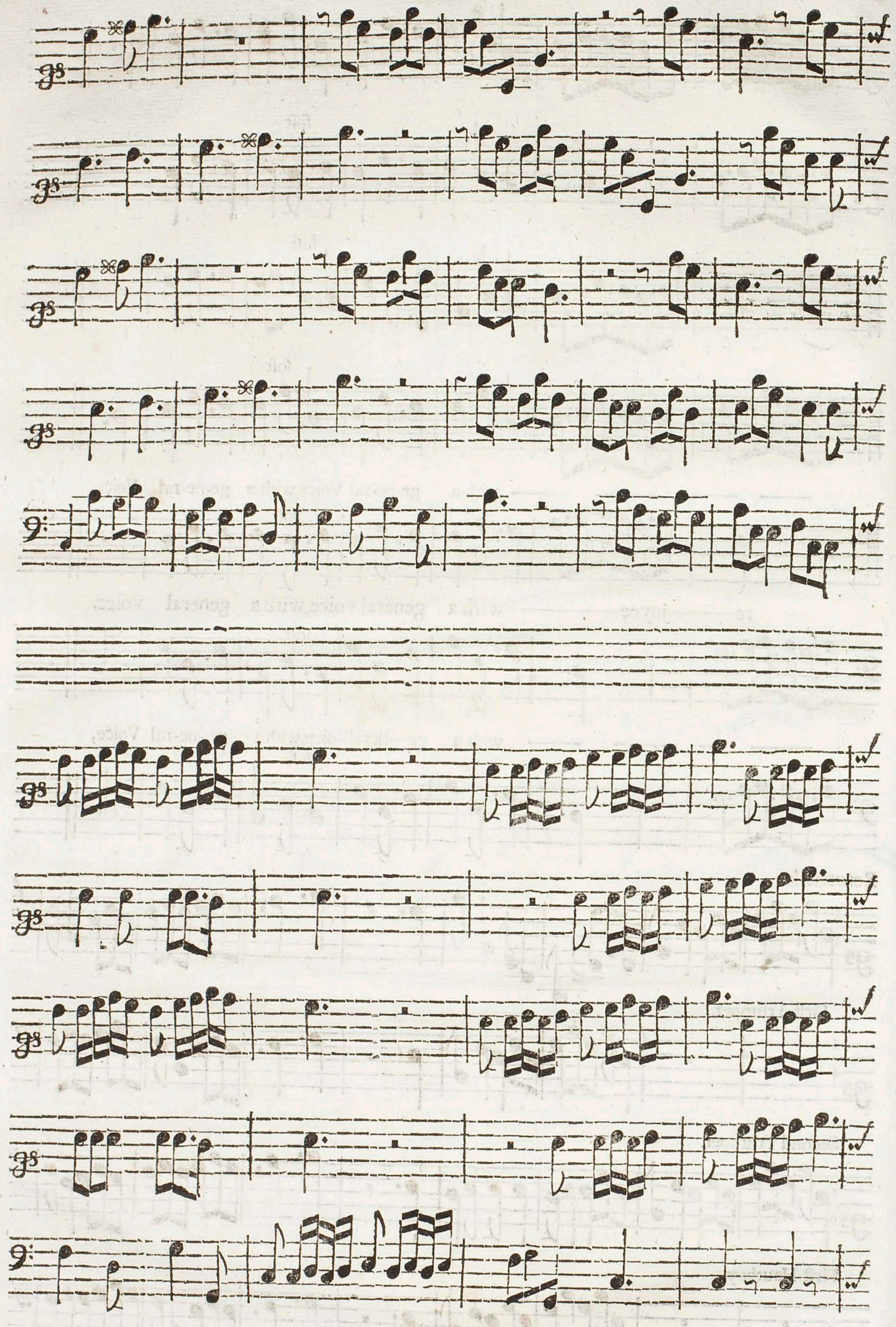

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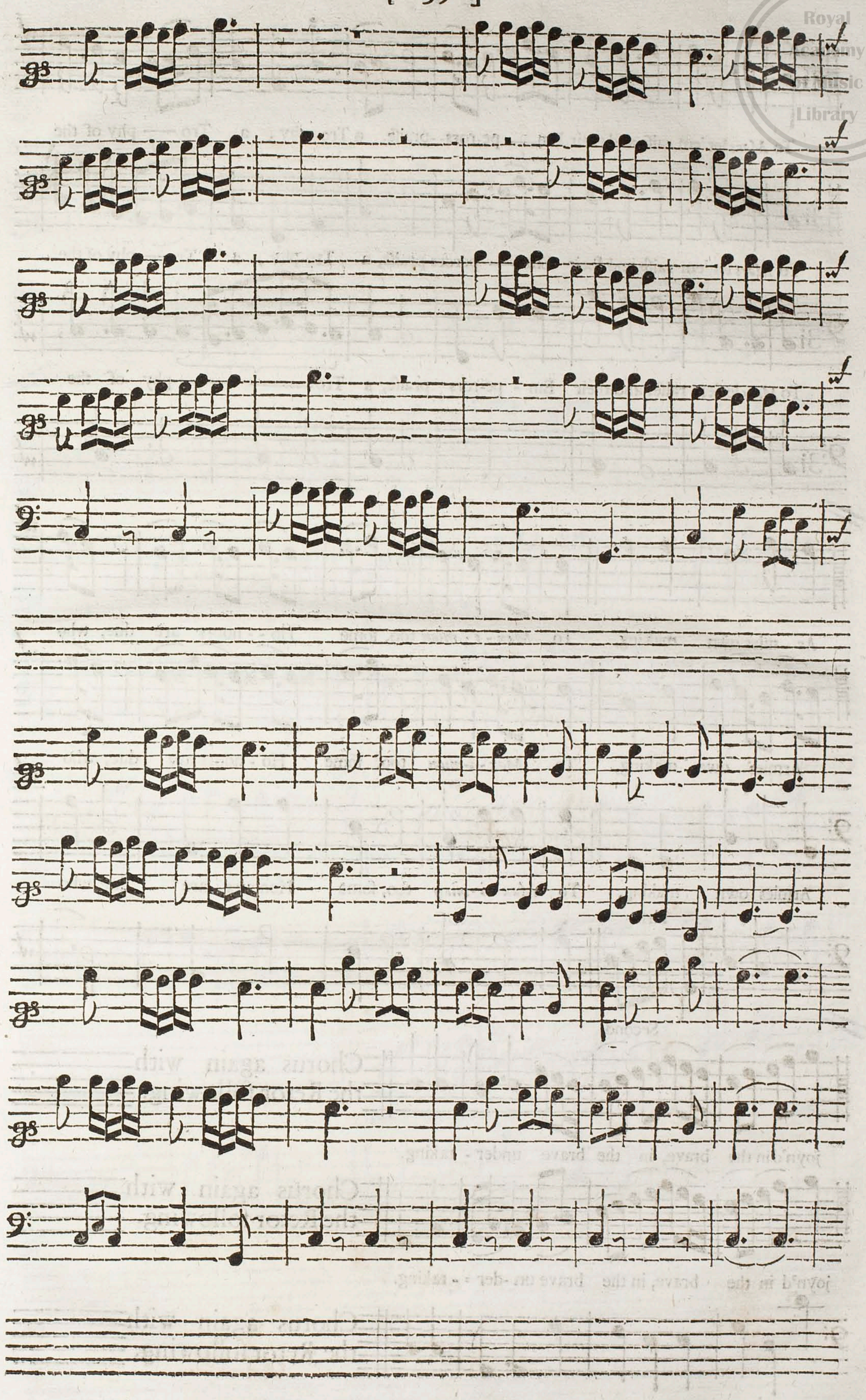

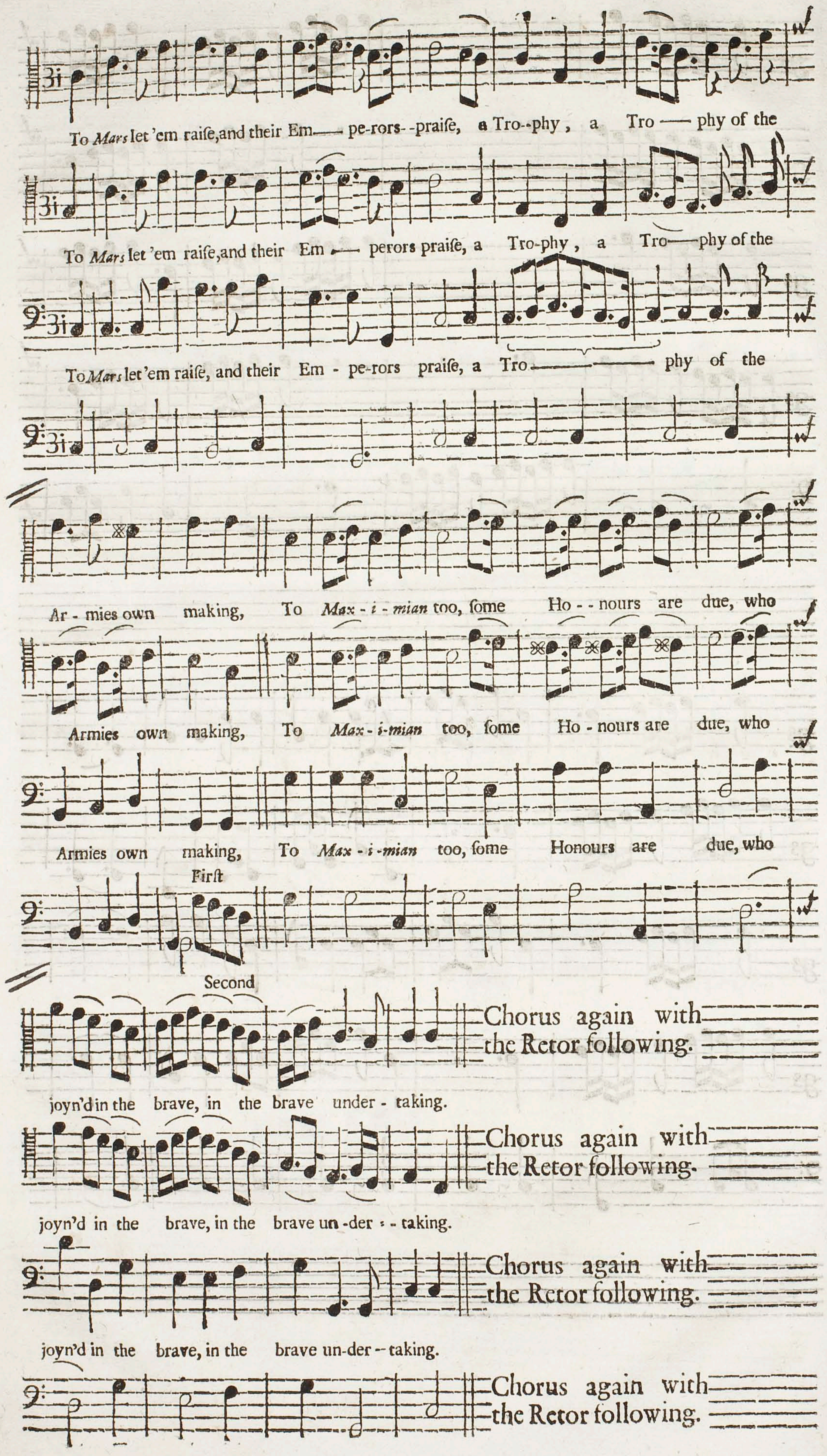

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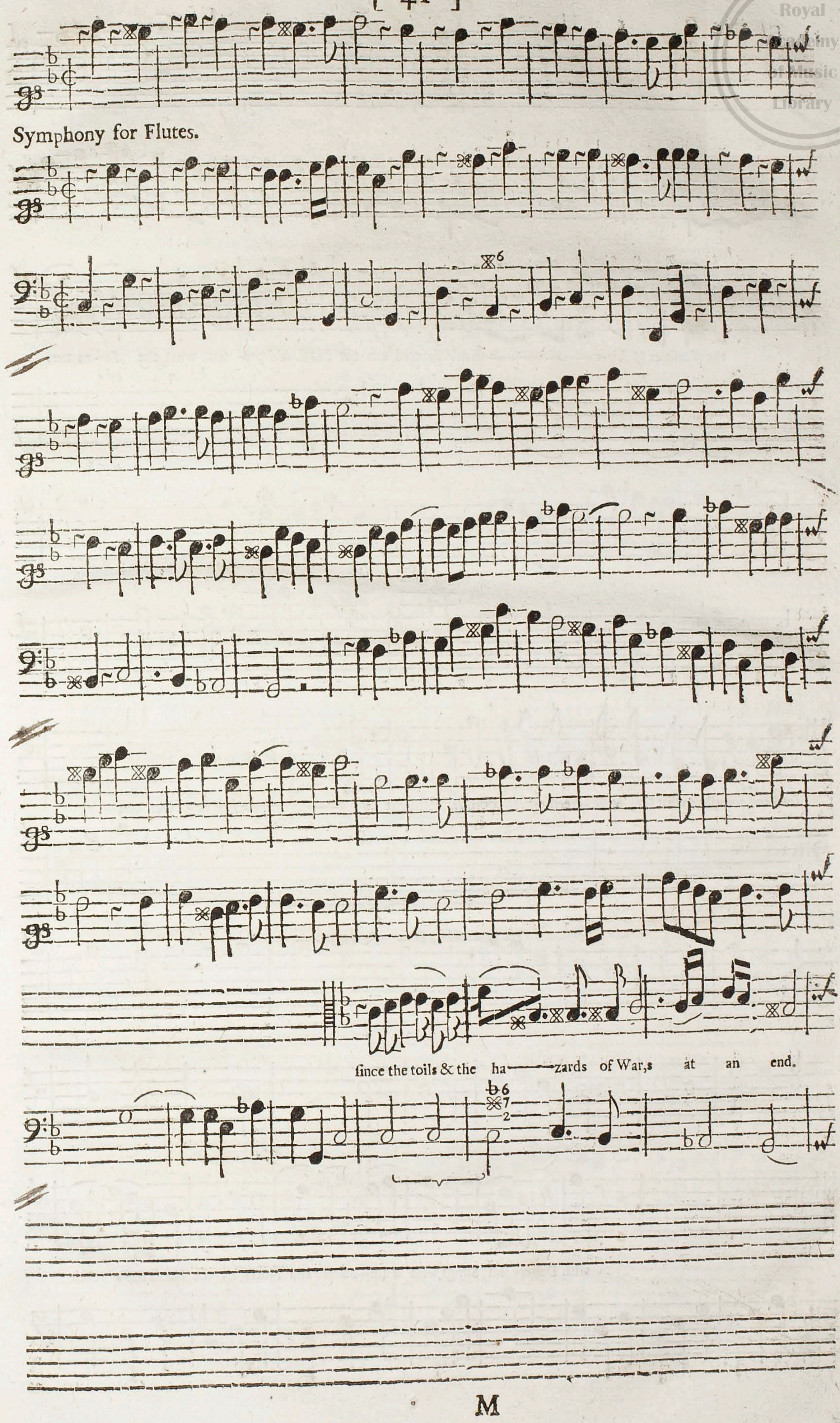

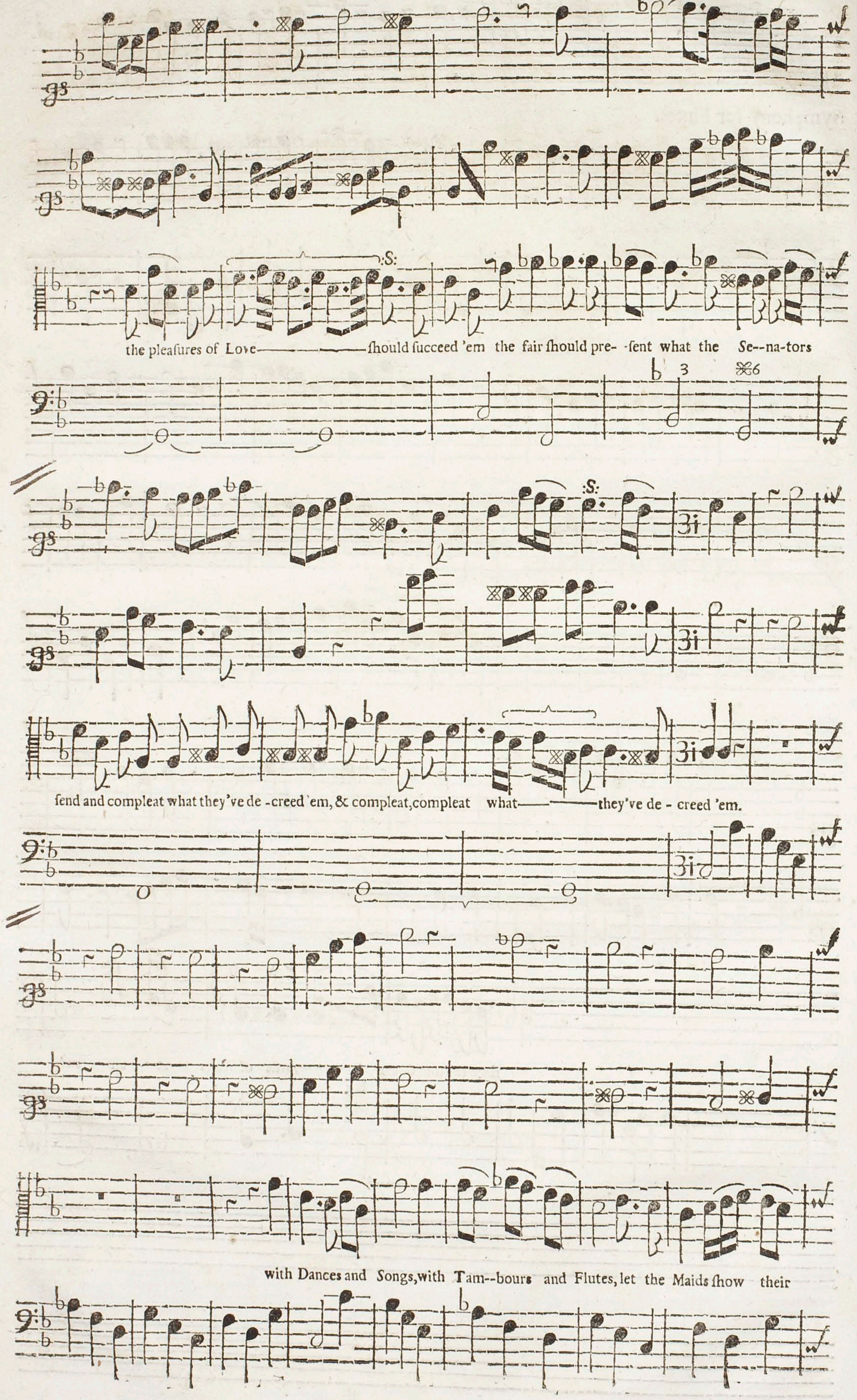

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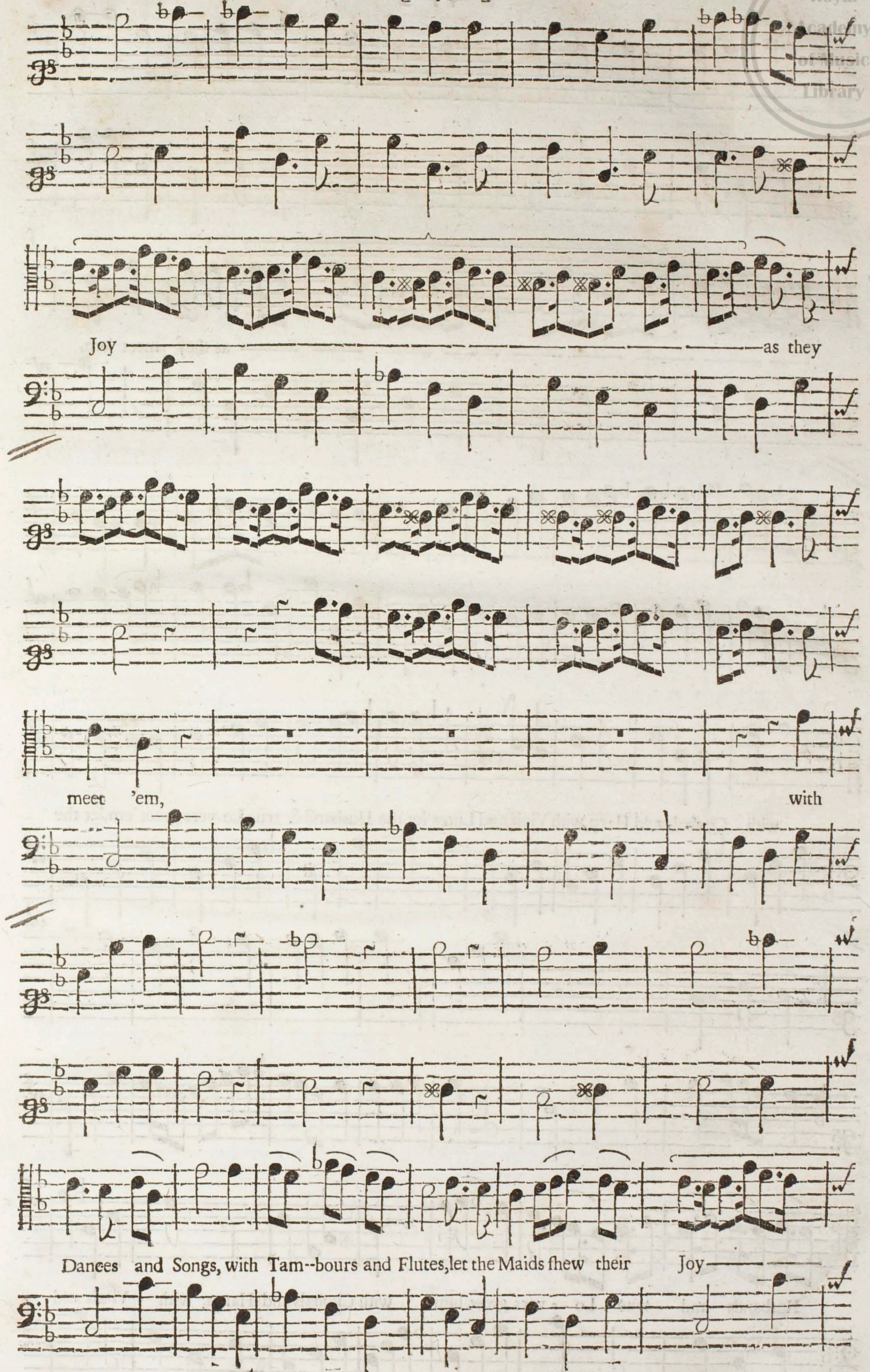
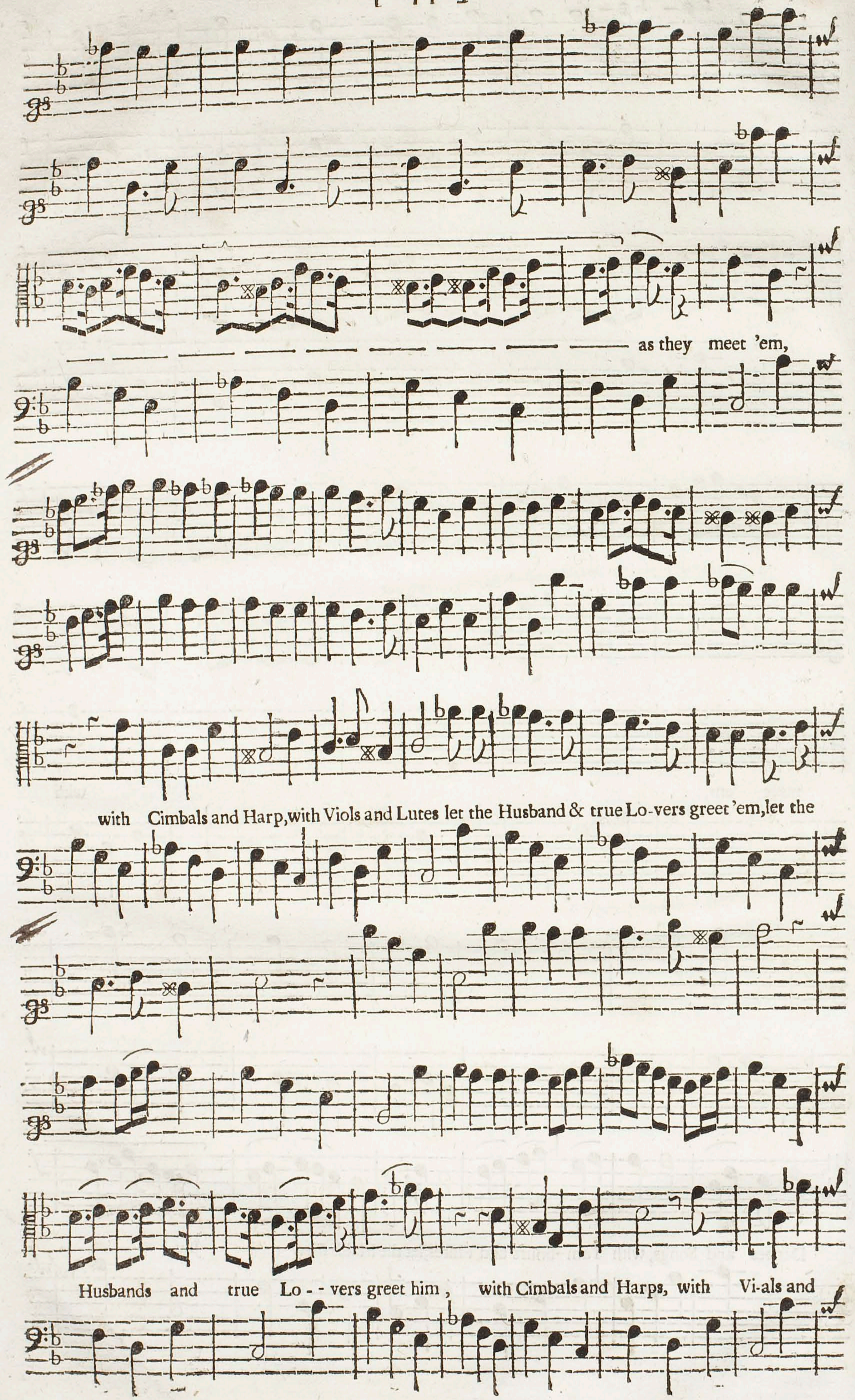
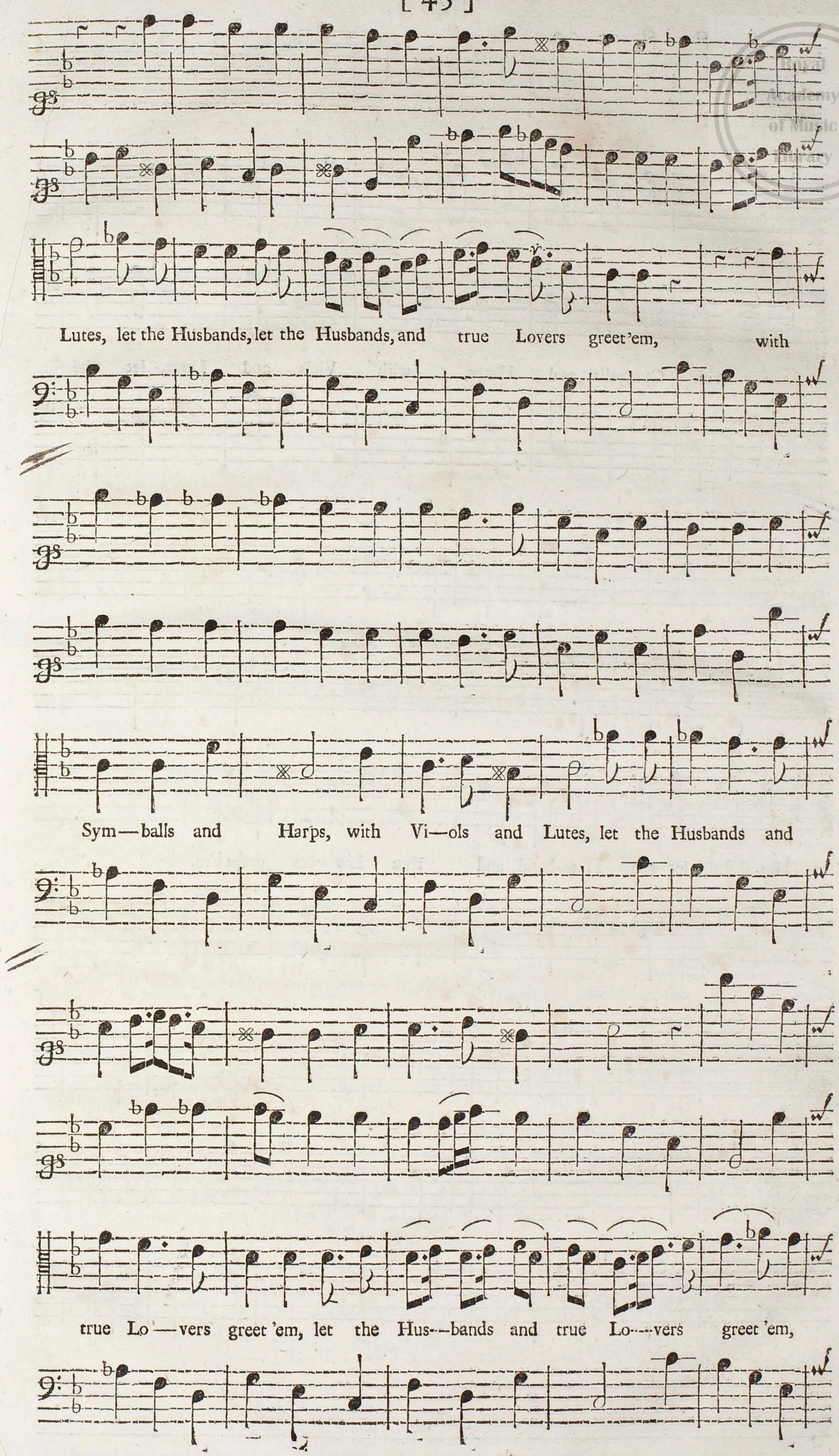
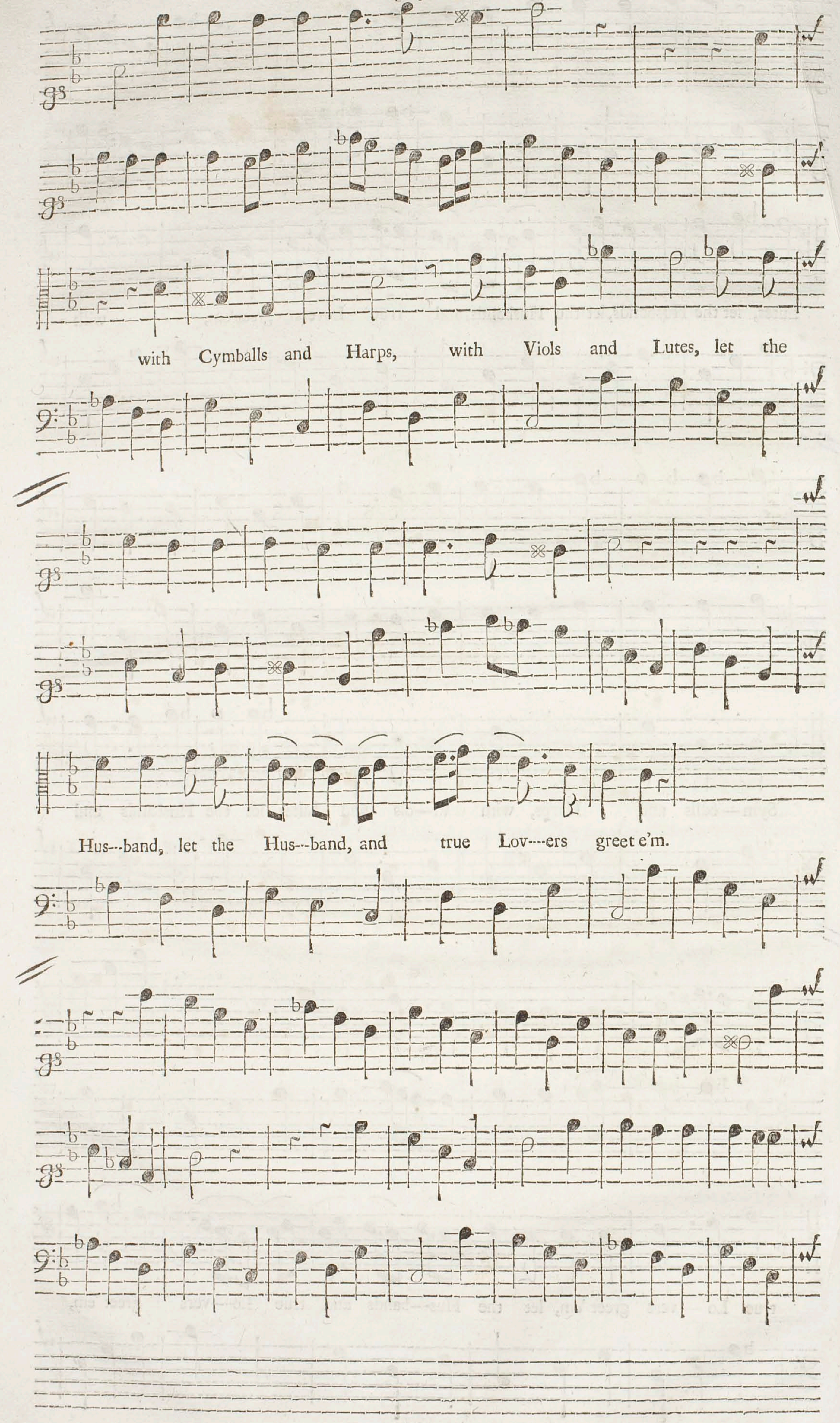



as they meet 'em,
with Cimbals and Harp, with Viols and Lutes let the Husband & true Lo-vers greet 'em, let the
Husbands and true Lo - - vers greet him, with Cimbals and Harps, with Vi-als and


Lutes, let the Husbands, let the Husbands, and true Lovers greet 'em, with
Sym—balls and Harps, with Vi—ols and Lutes, let the Husbands and
true Lo—vers greet 'em, let the Hus-—bands and true Lo-—vers greet 'em,



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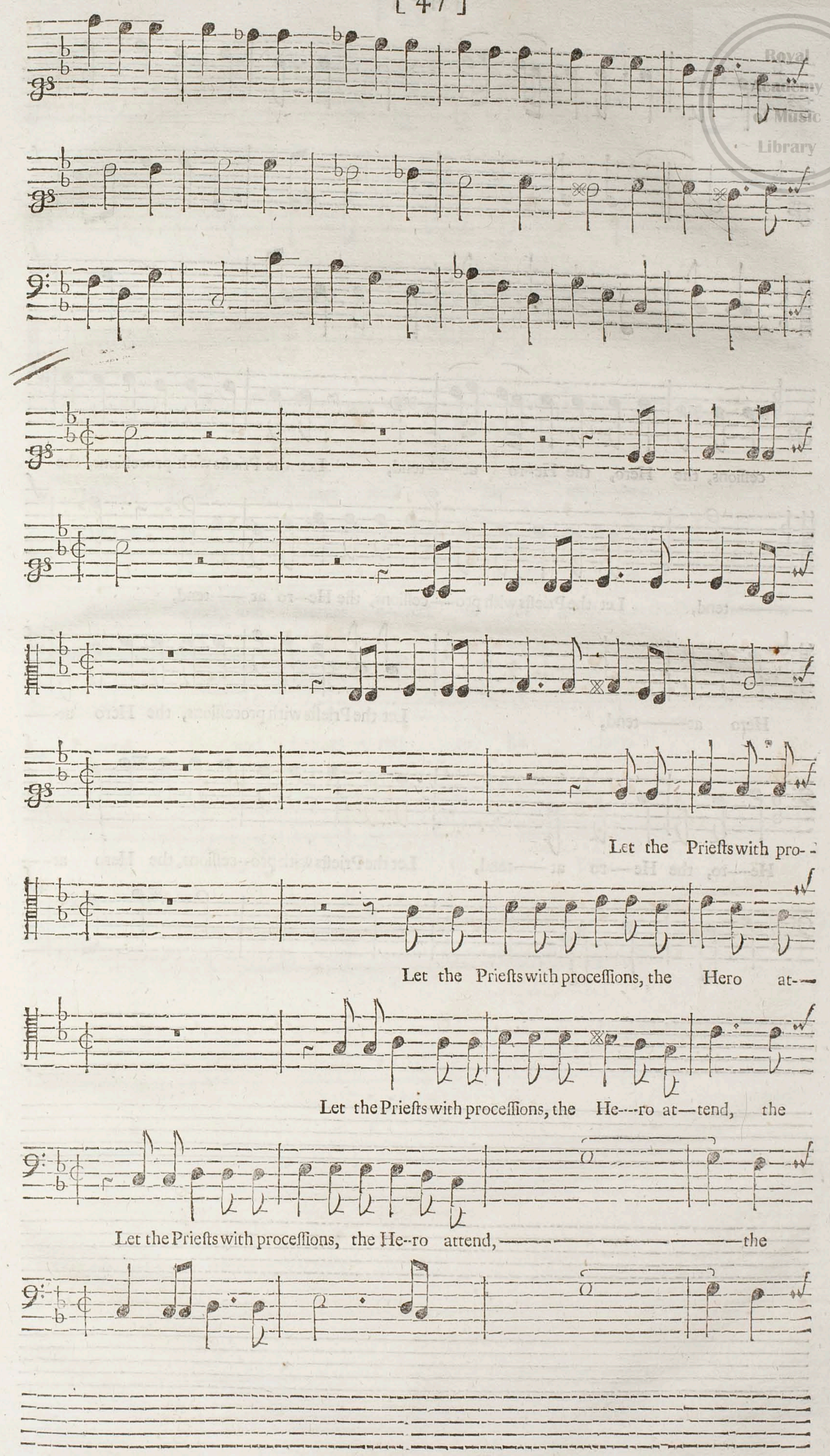

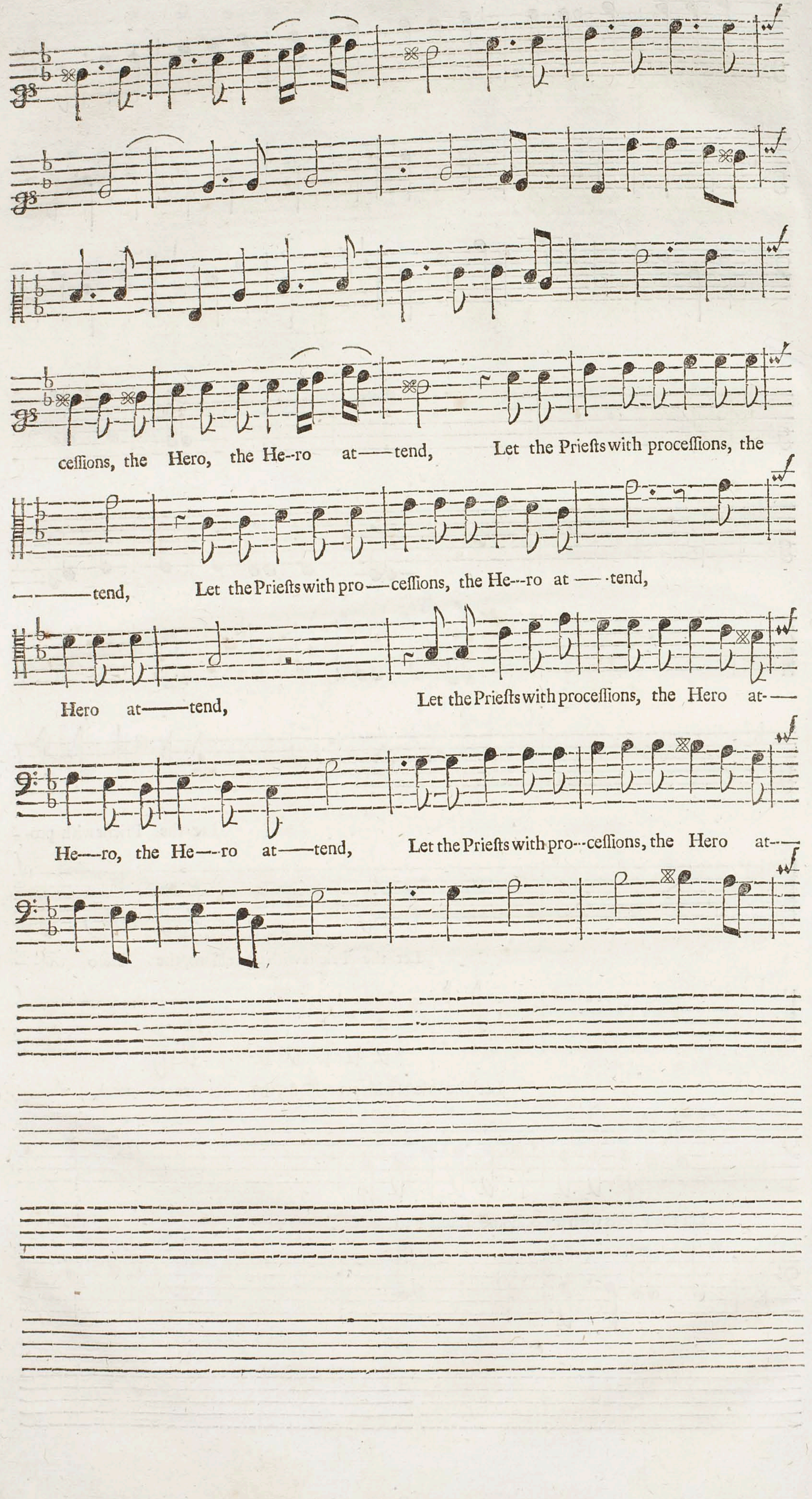

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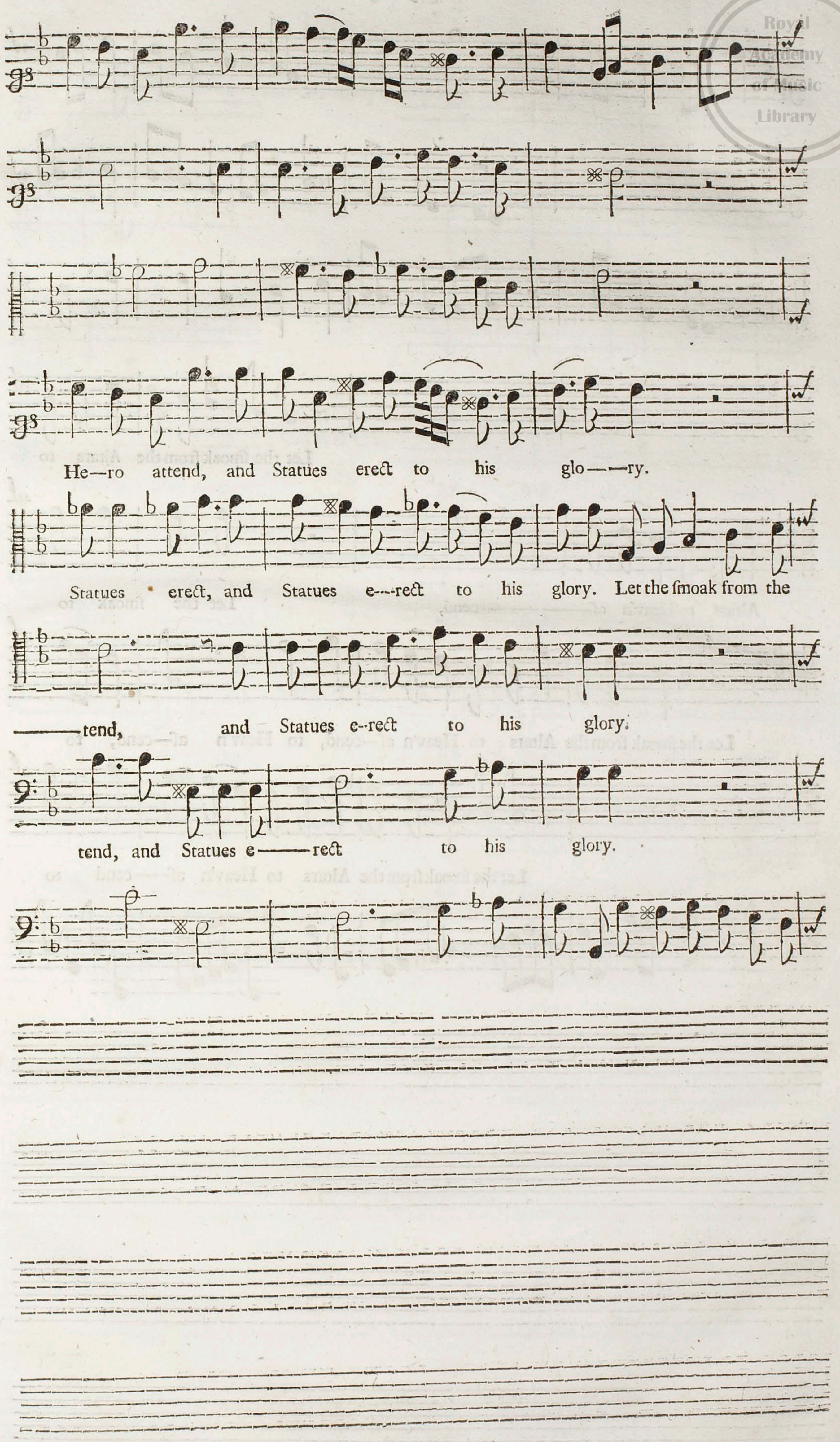

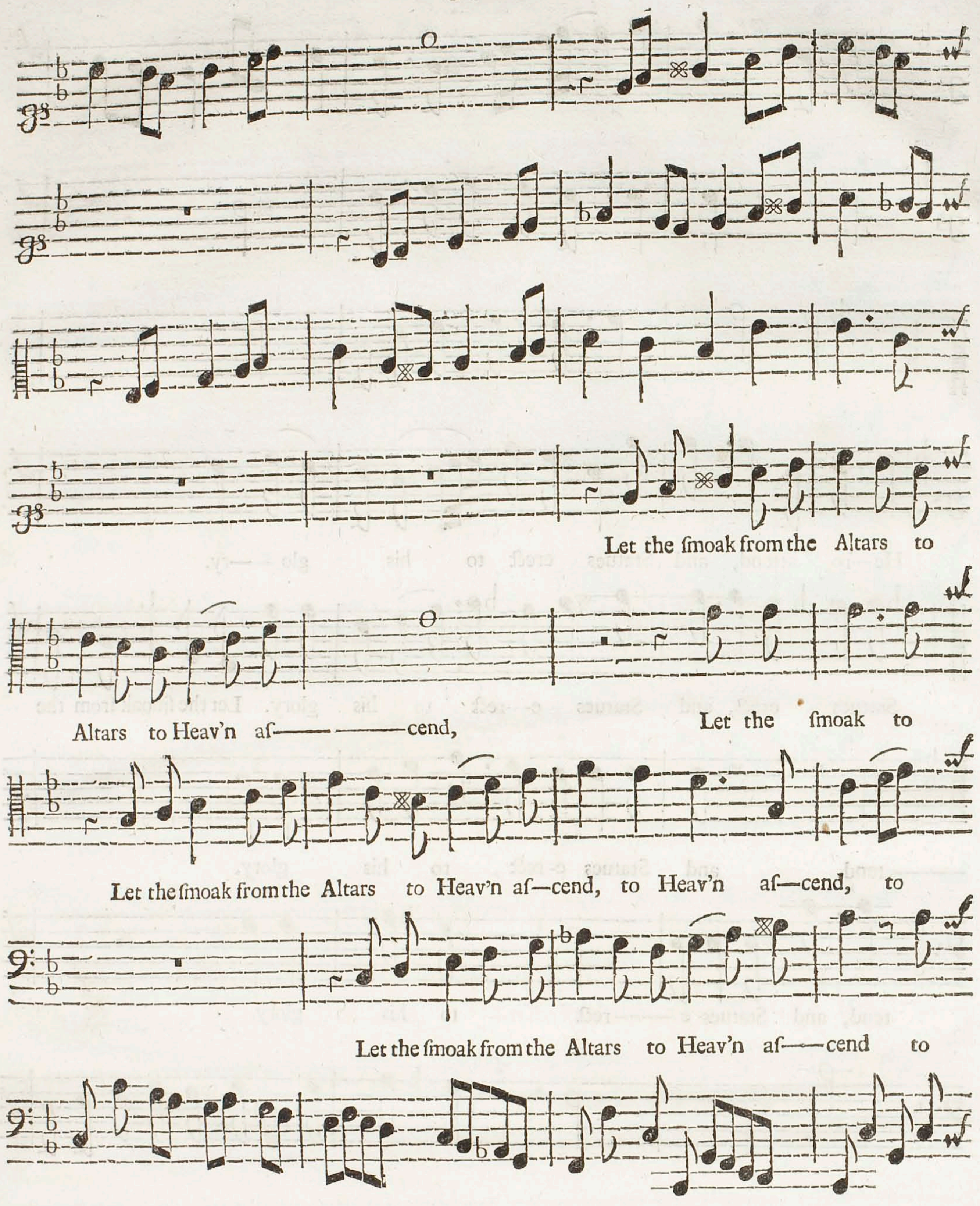

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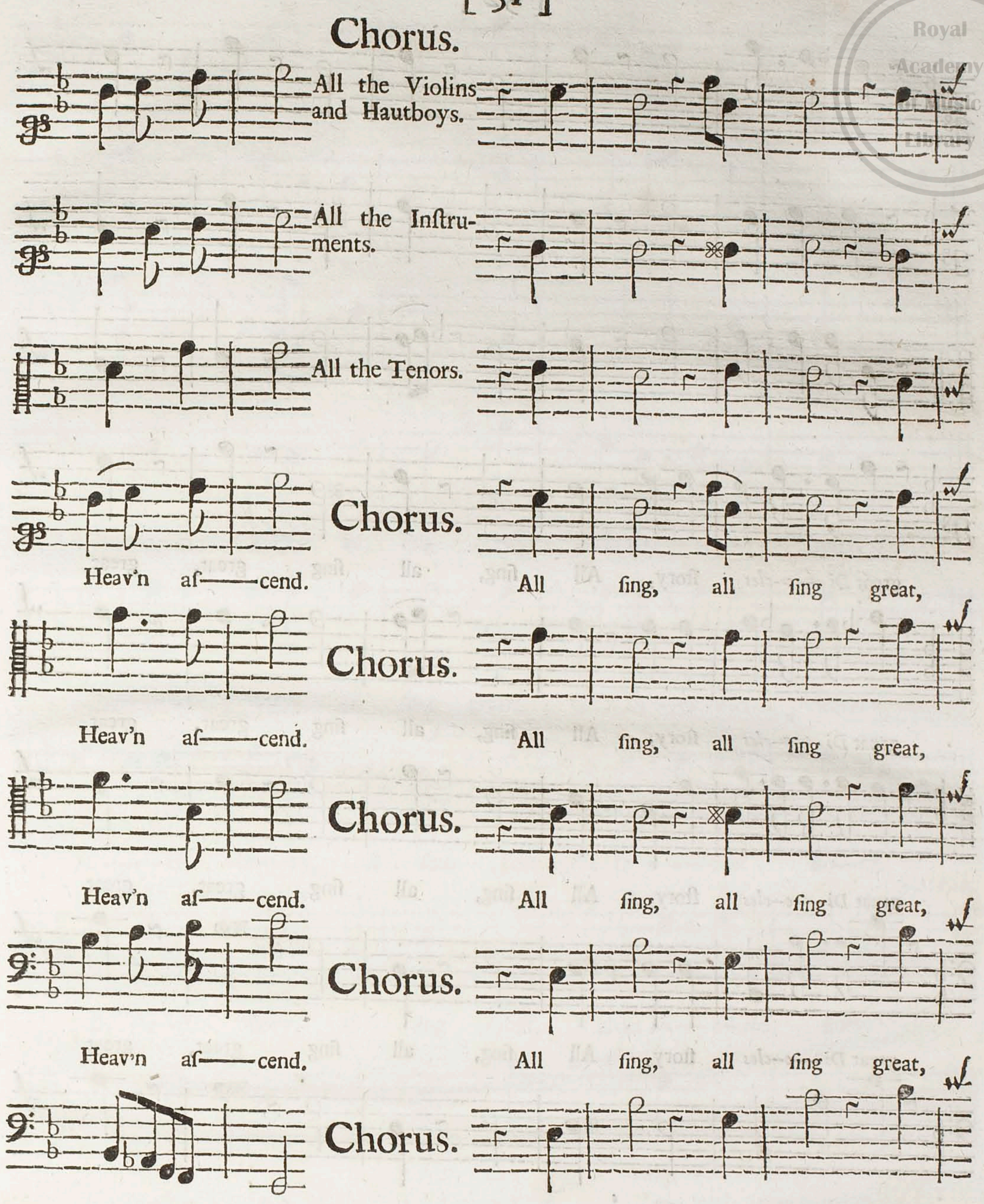

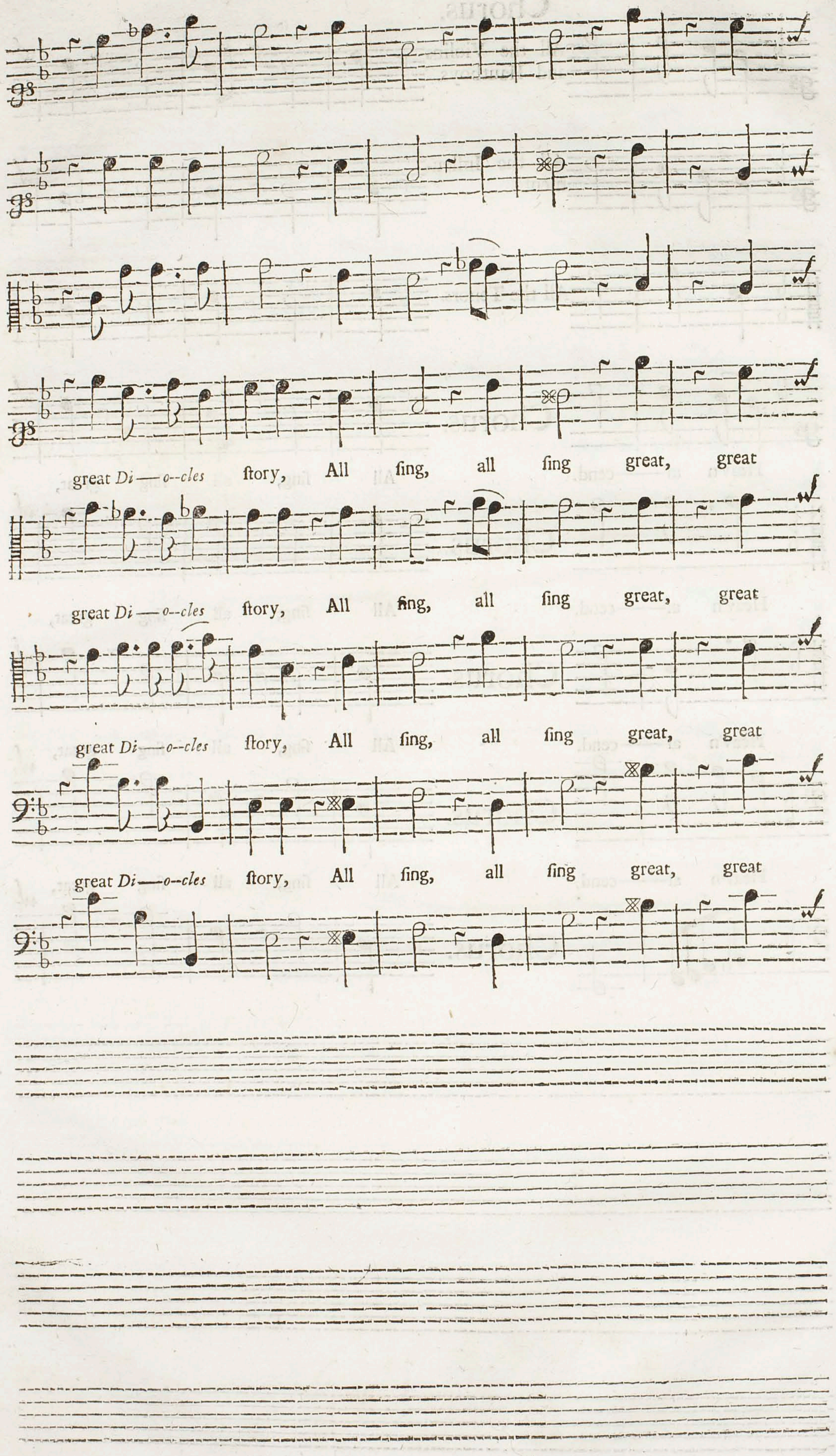

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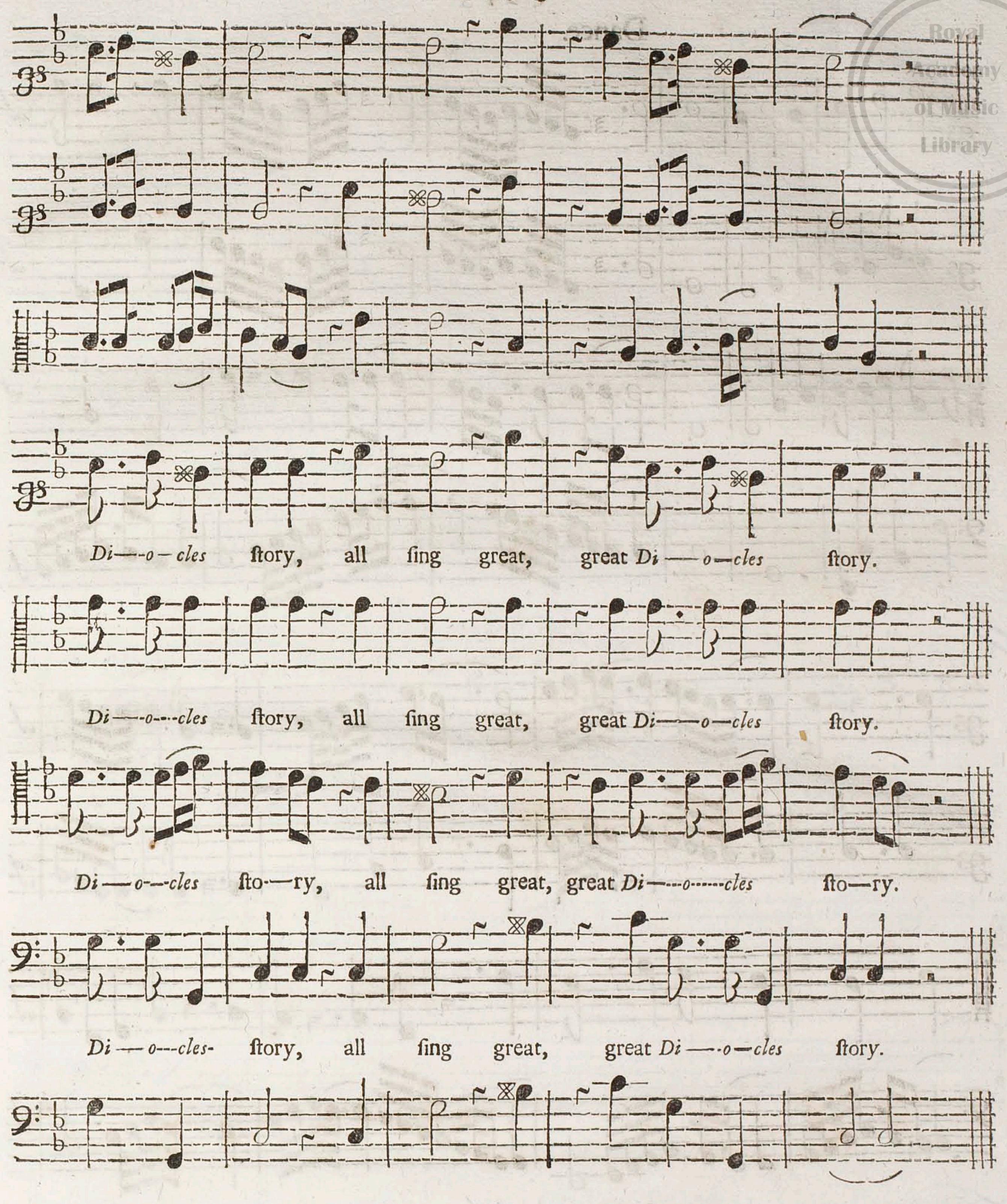
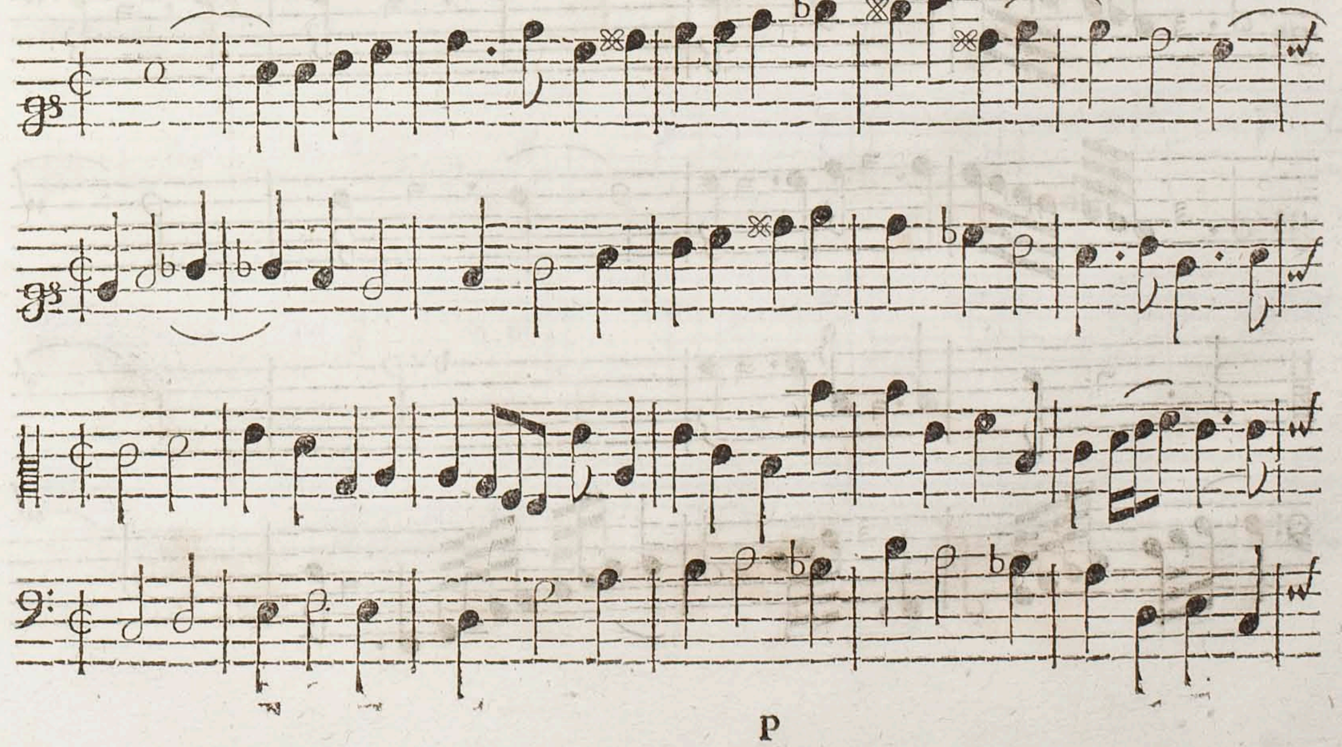


(Soft Muſick that's plaid juſt before the Dance of Furies.)



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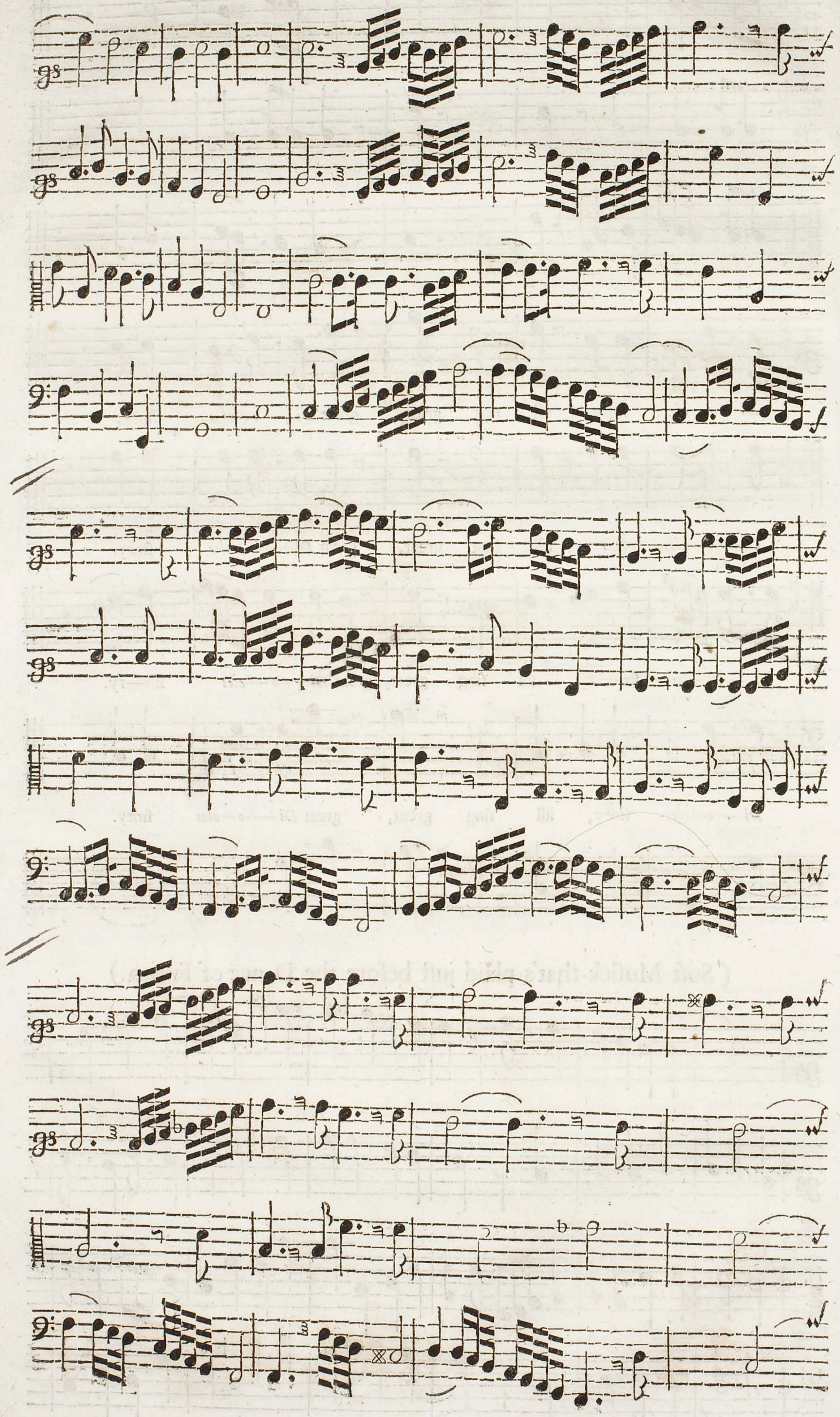
Dance.



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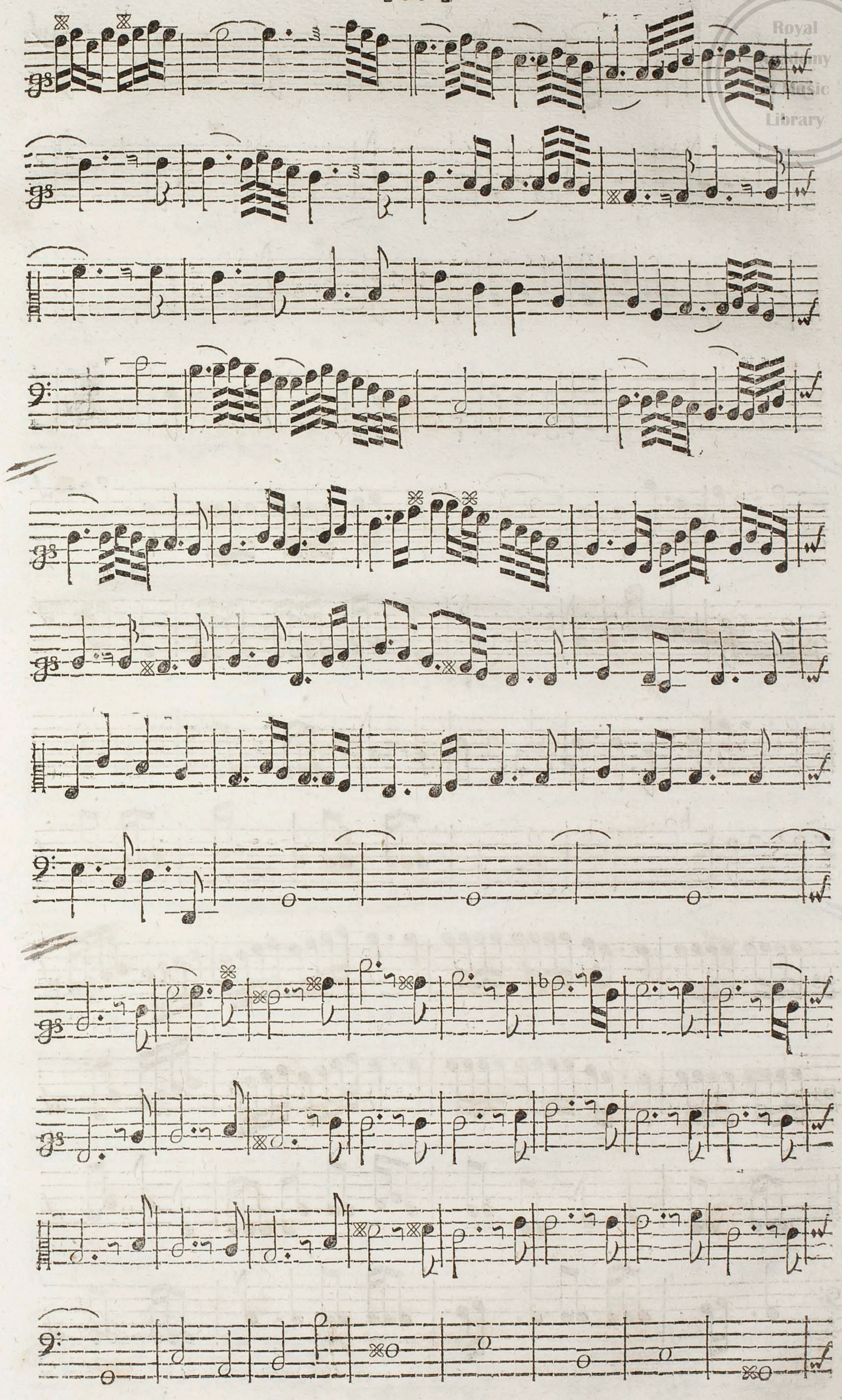

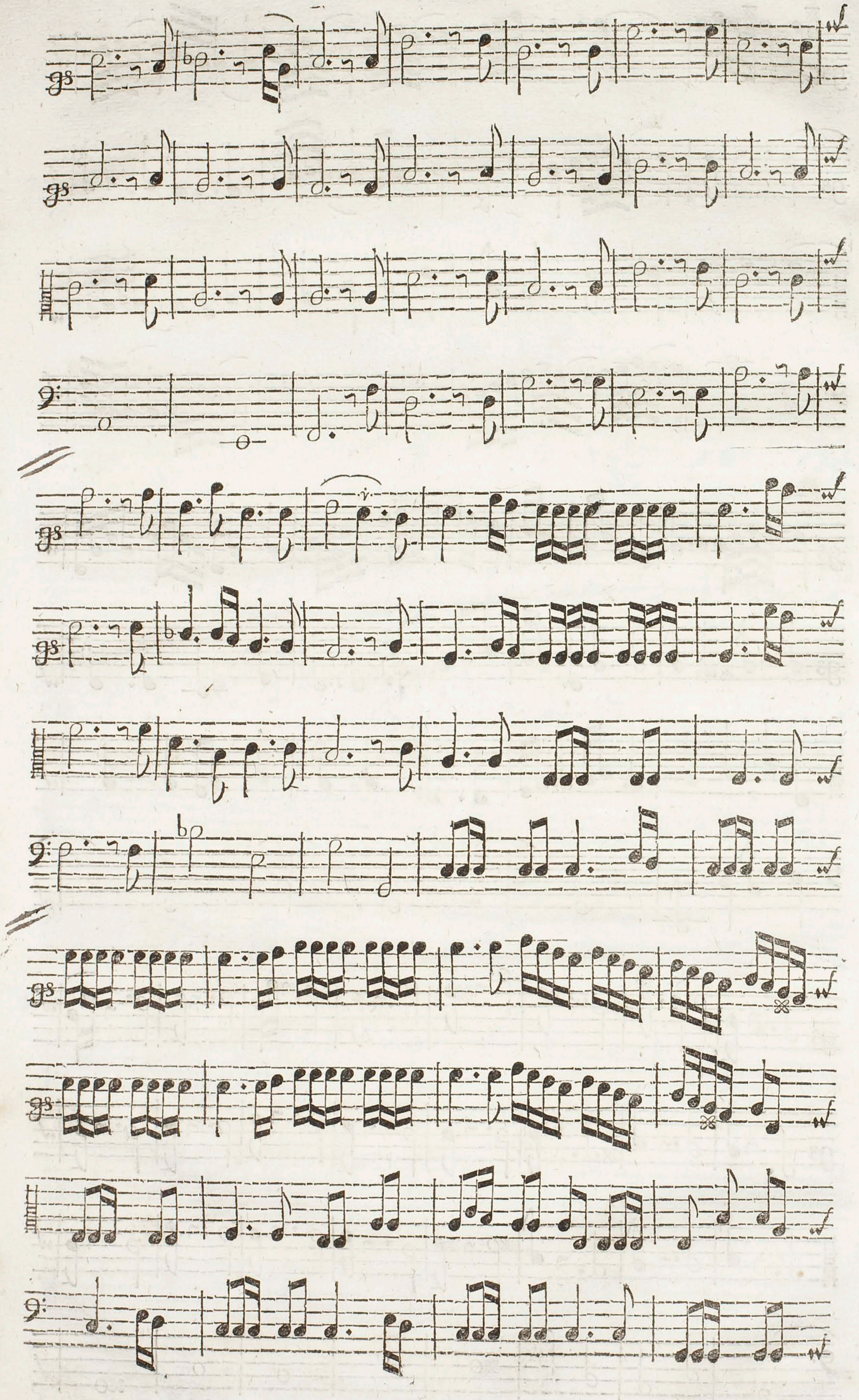

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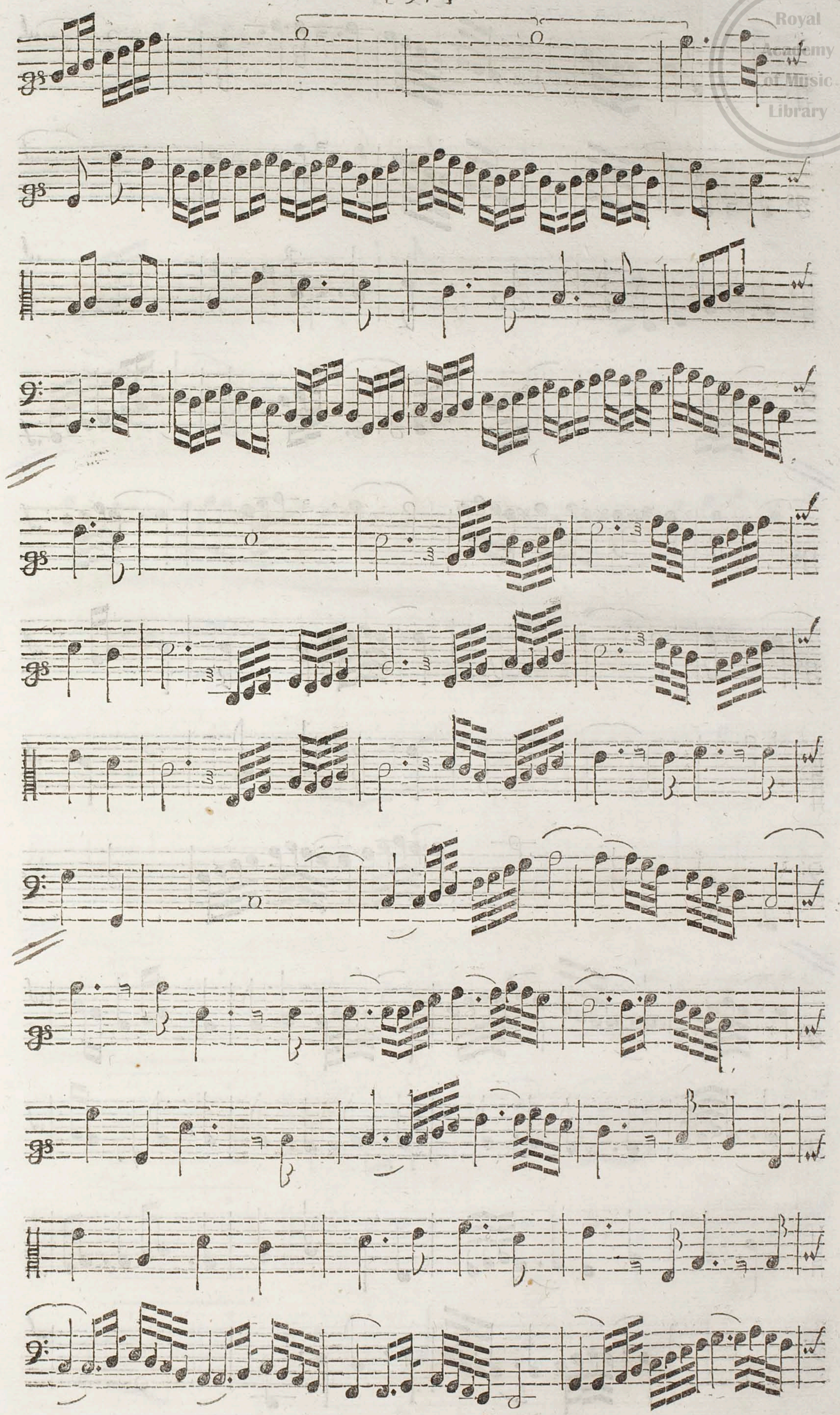

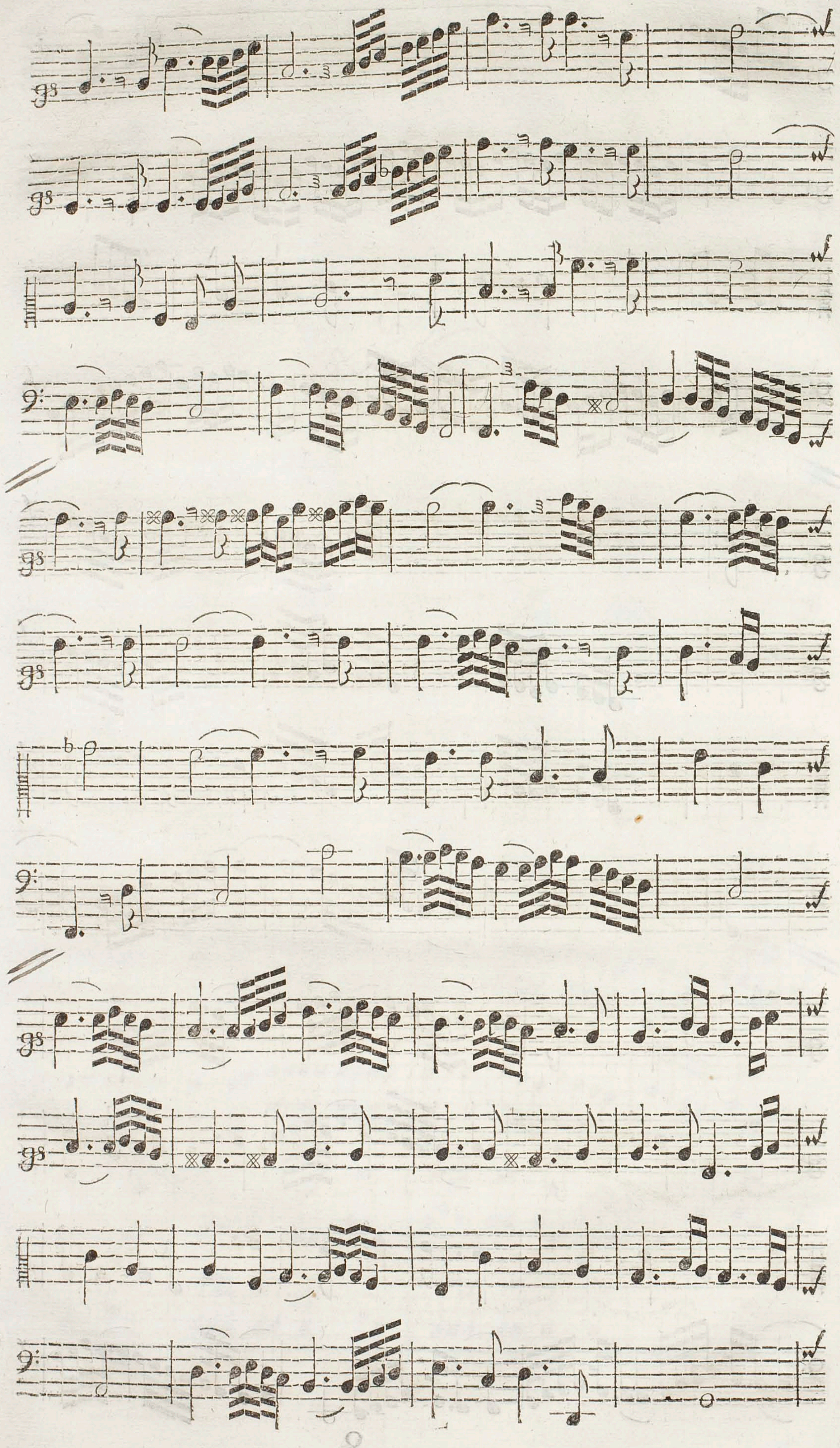

Second Act Tune.

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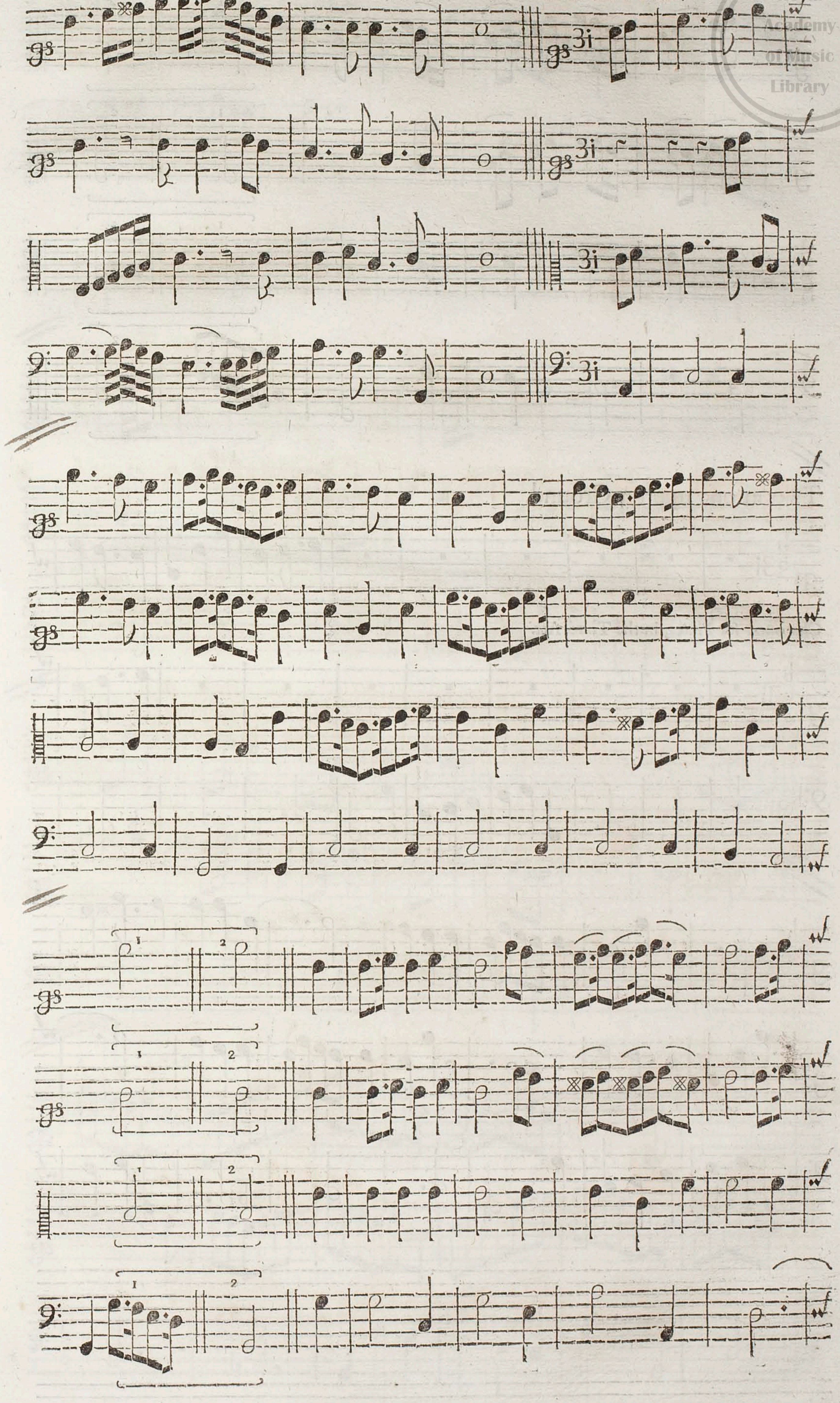
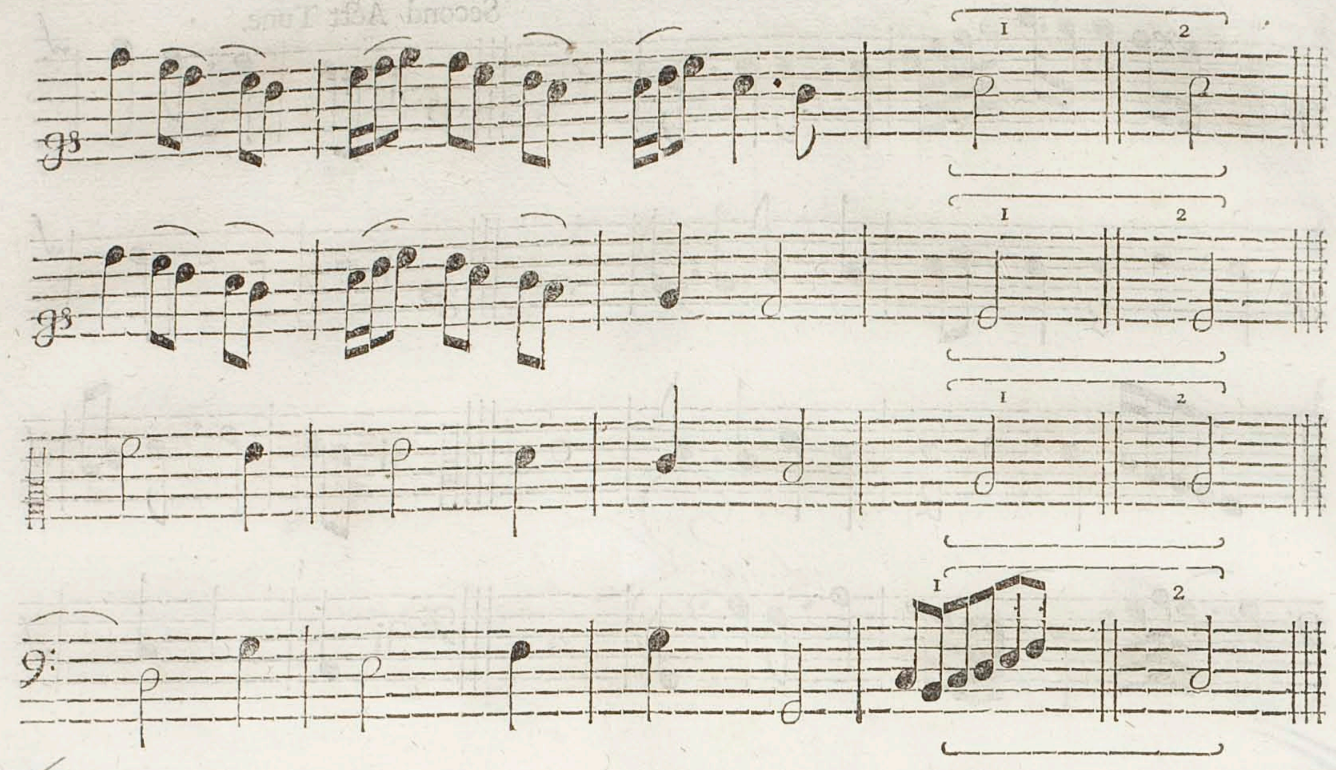
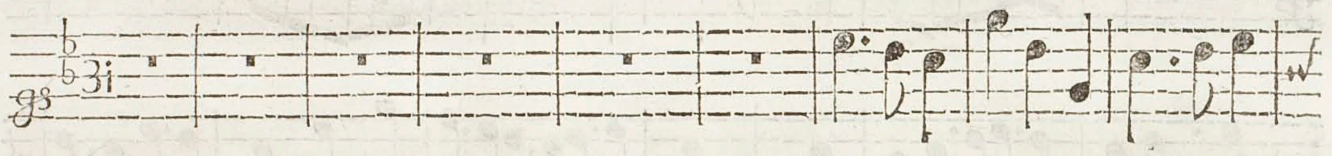
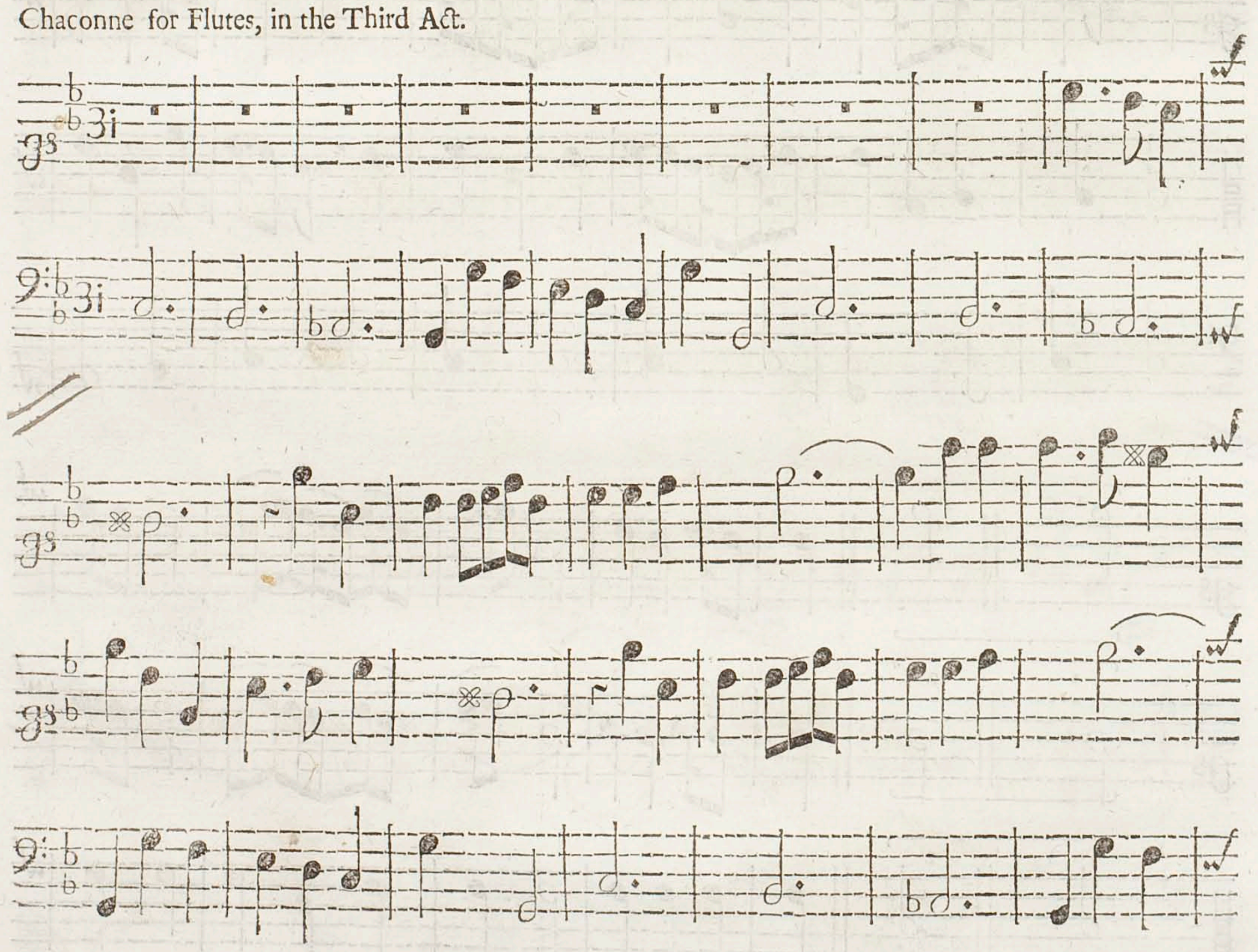




Two in one upon a Ground.



Chaconne for Flutes, in the Third Act.



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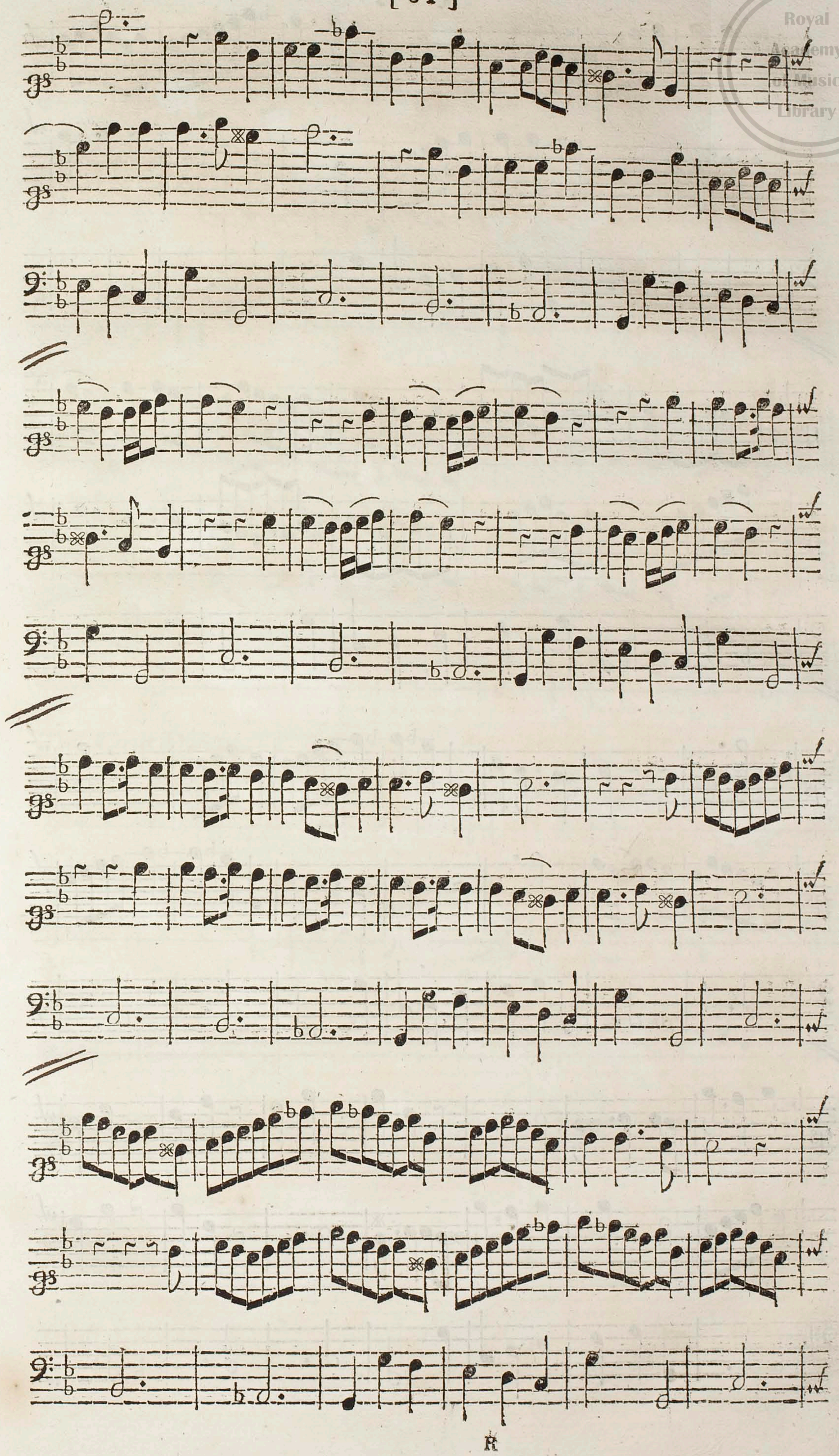

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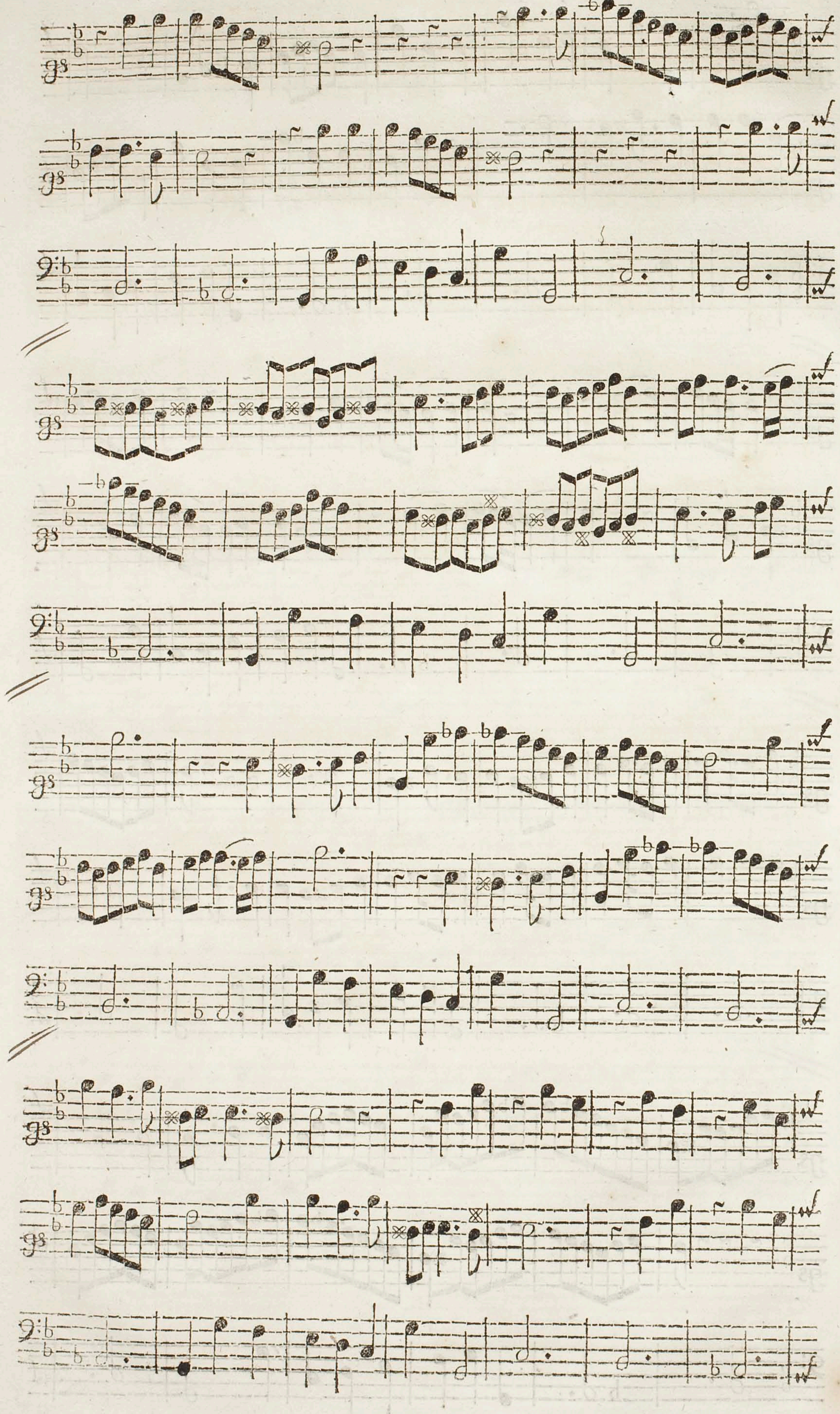

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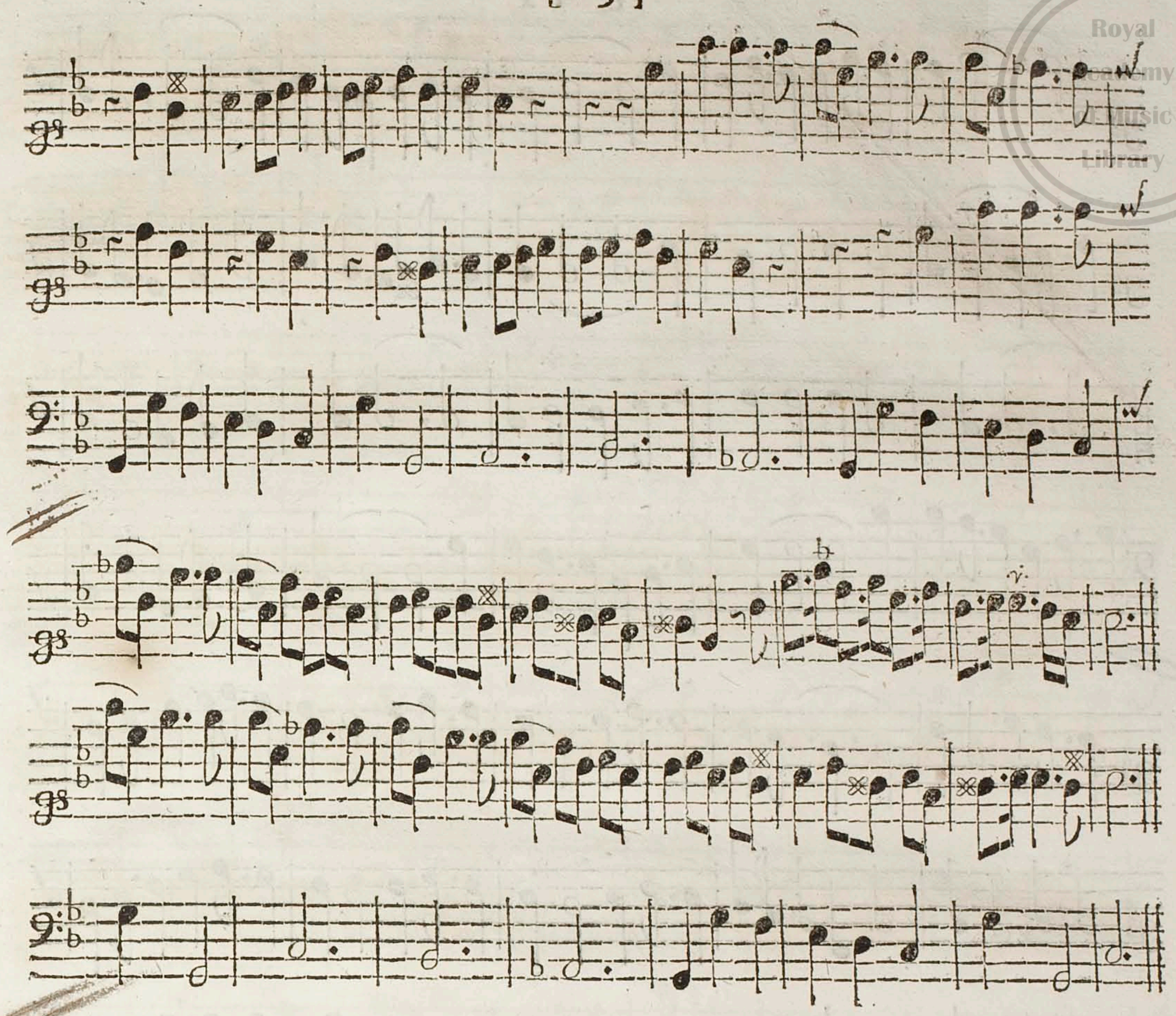
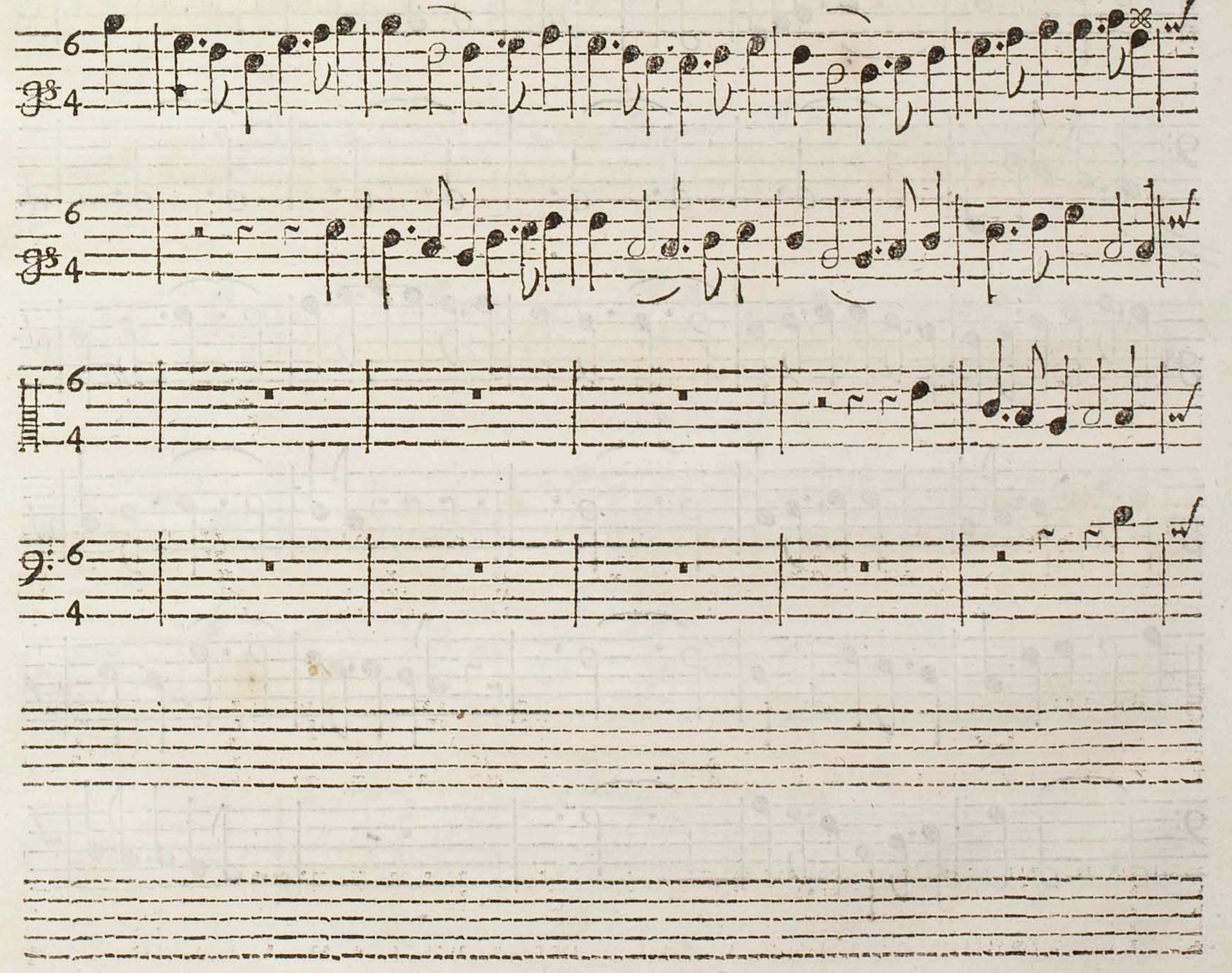
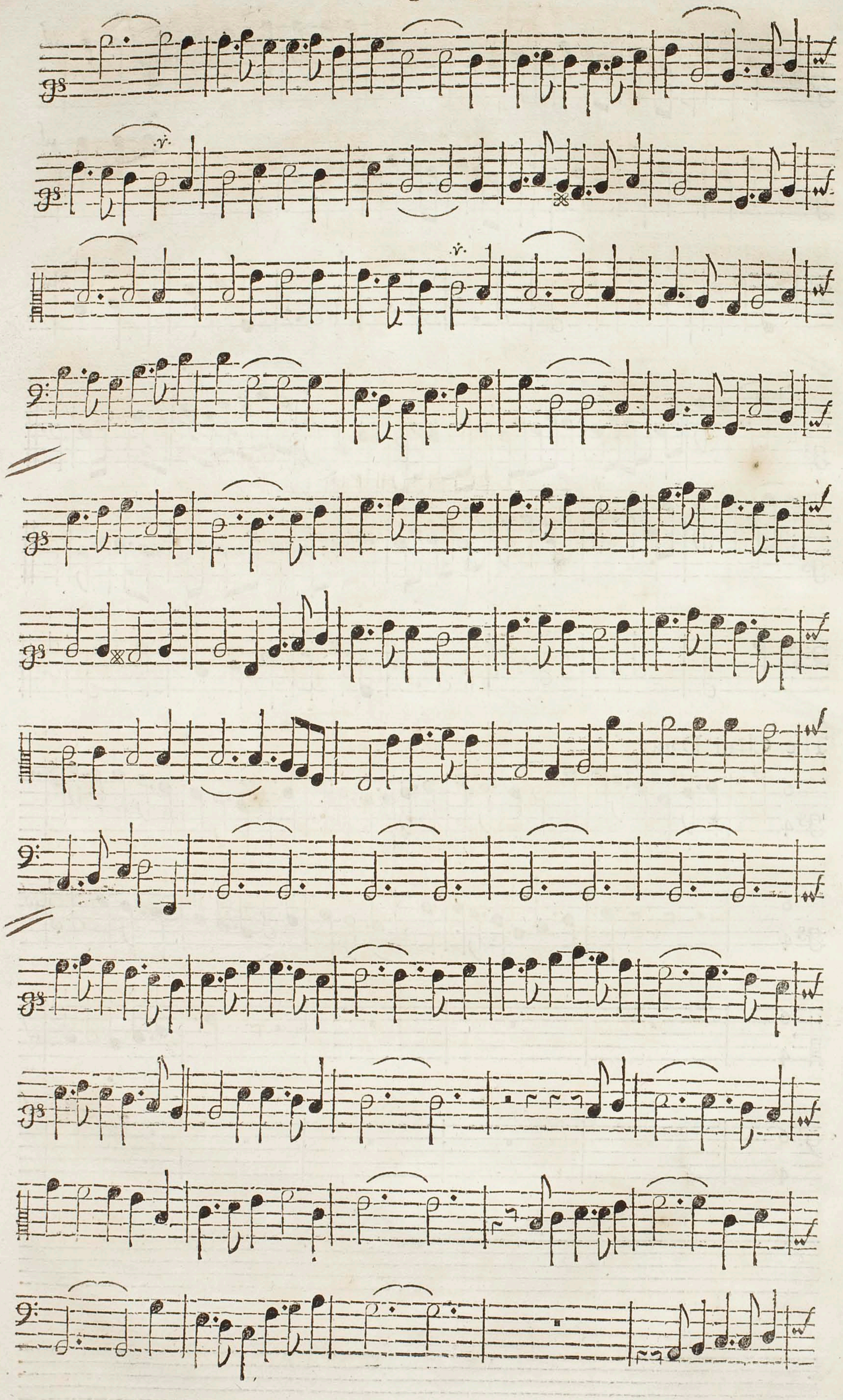


The Chair Dance.





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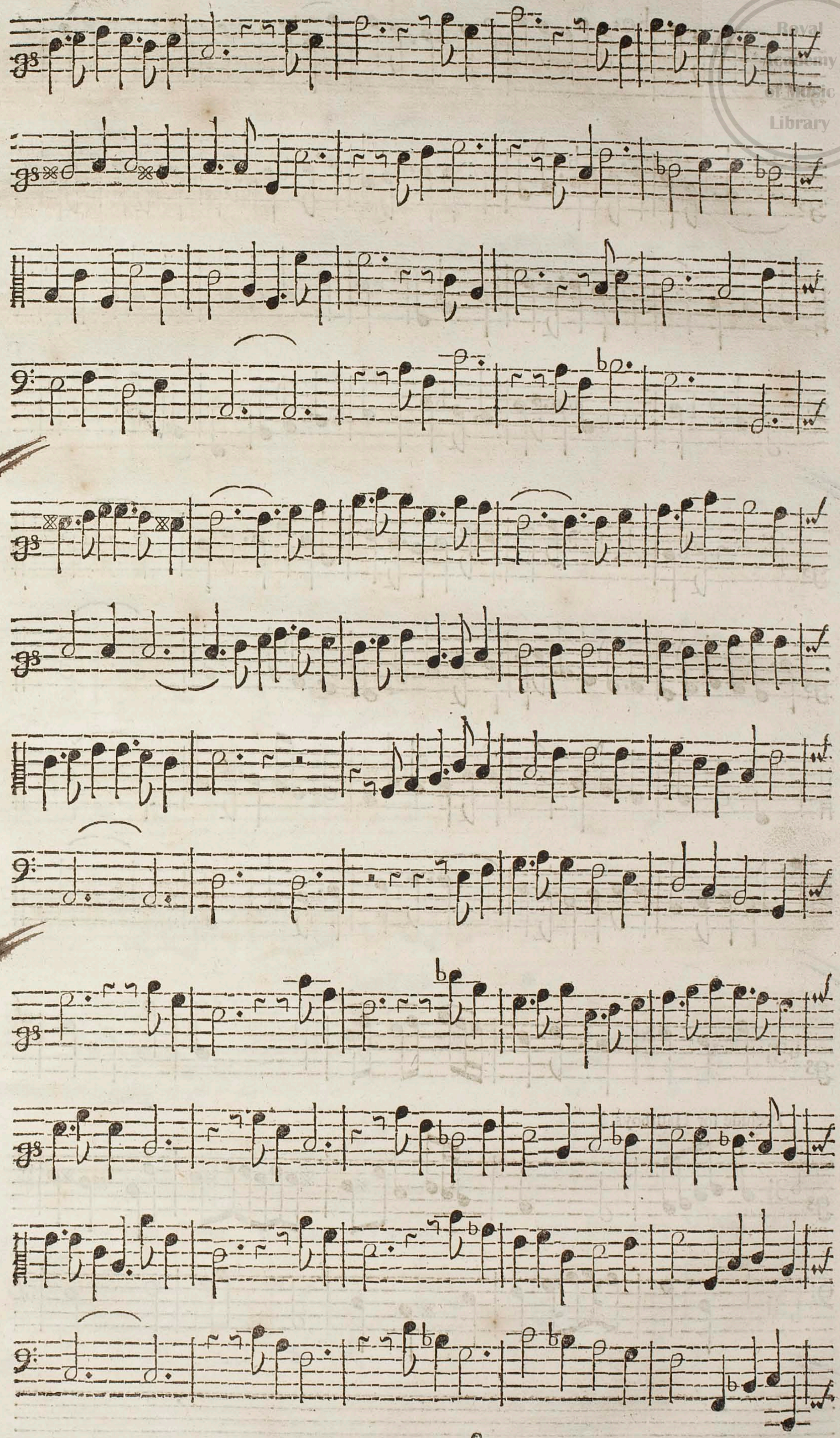

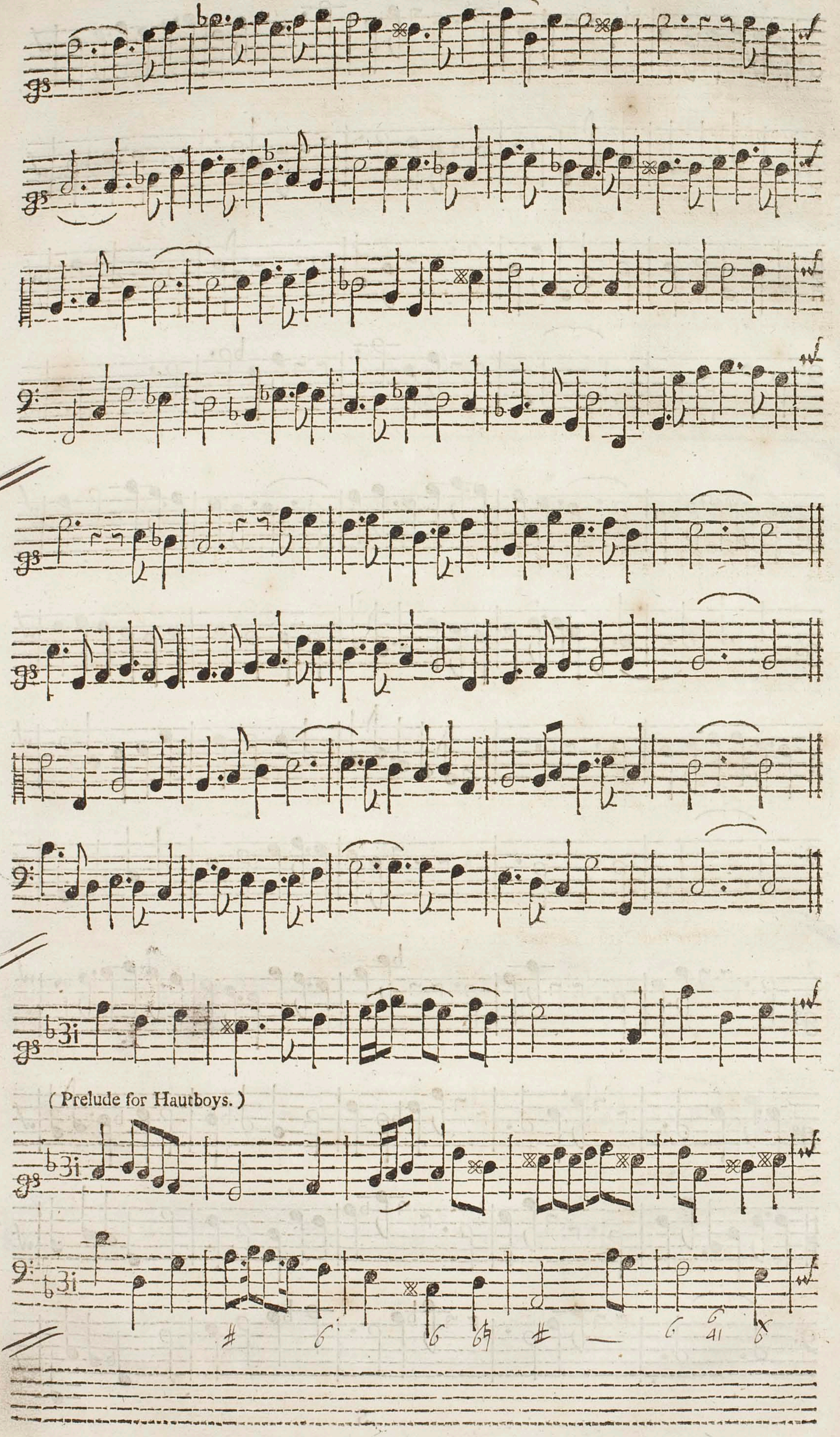

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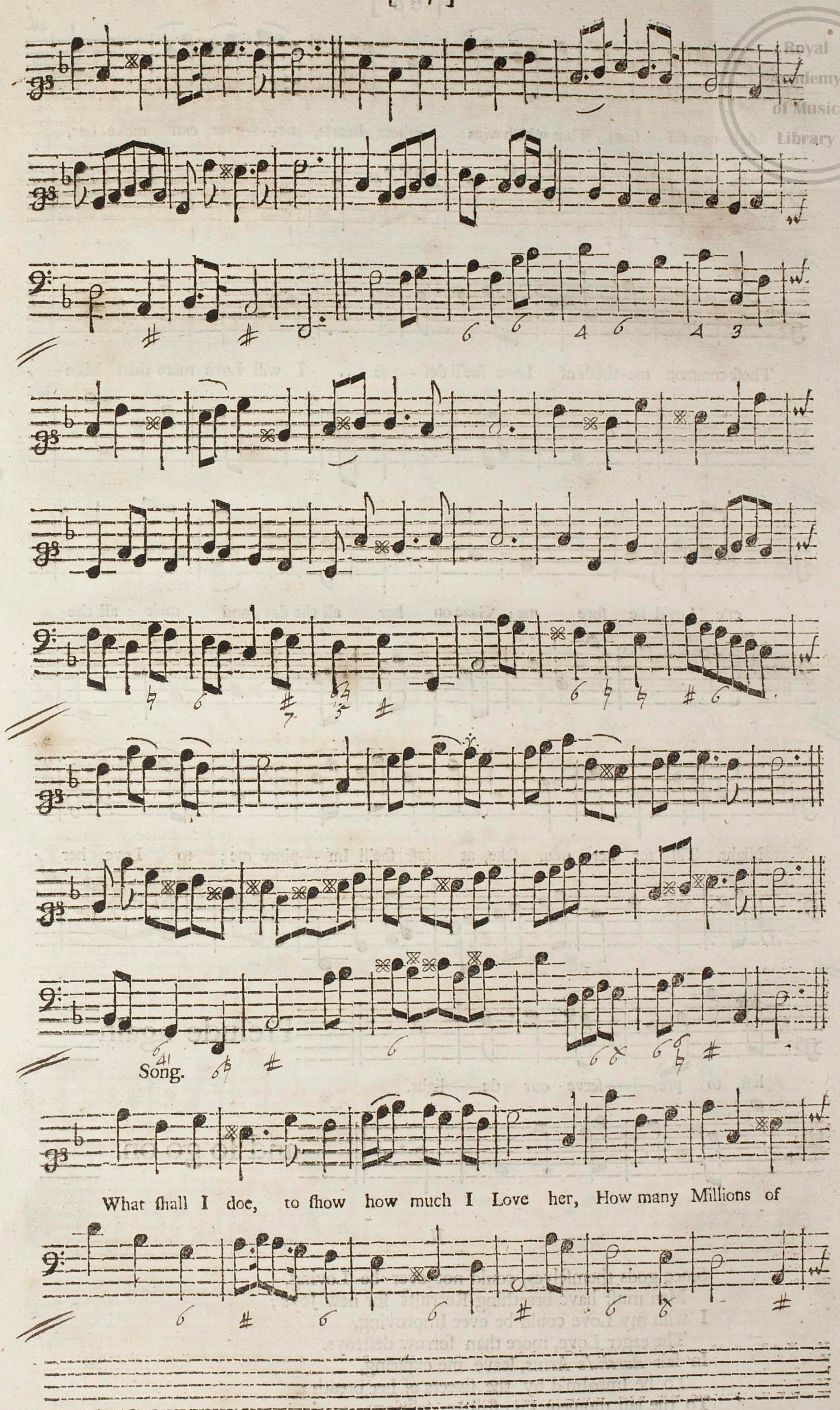

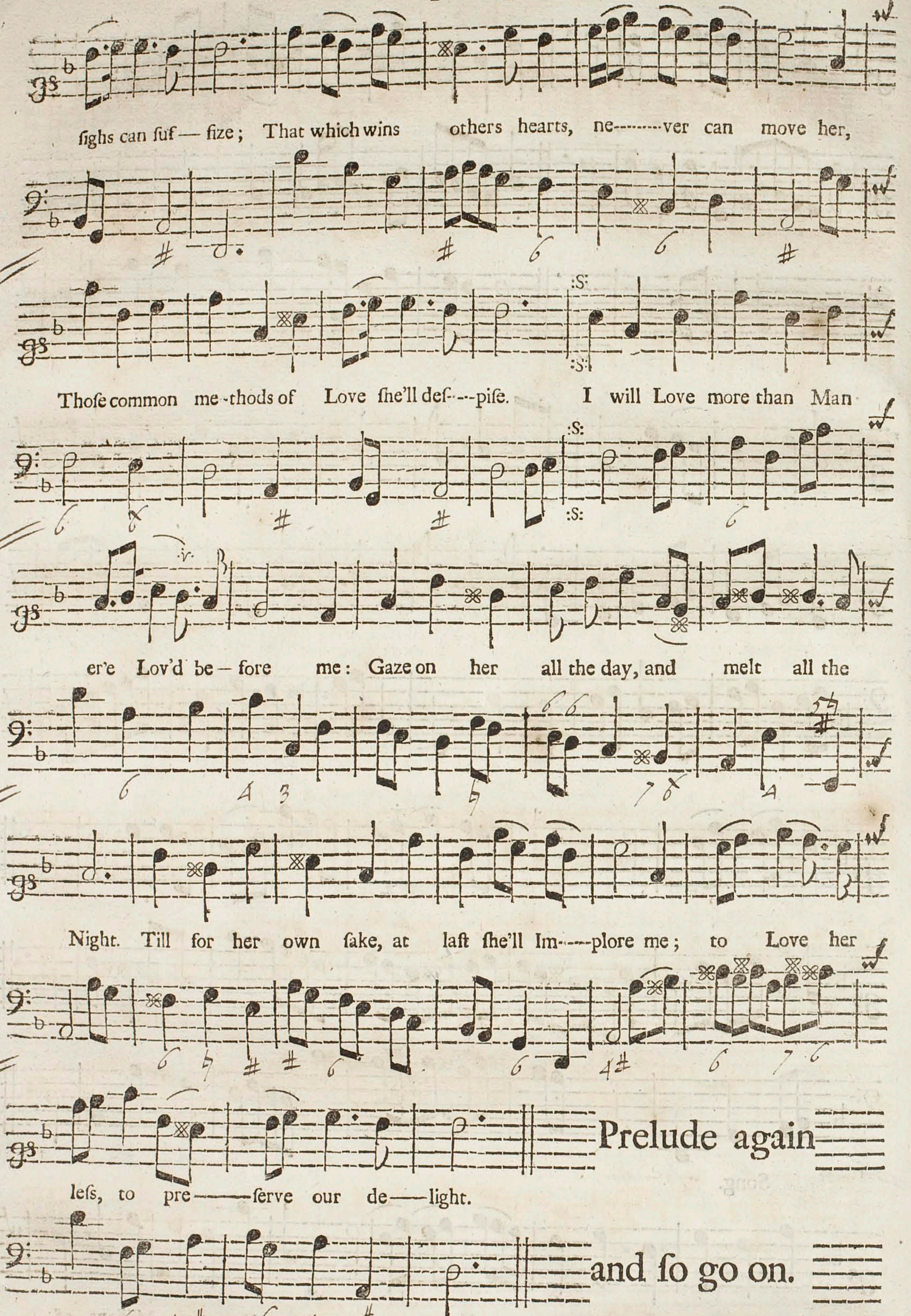

II.

Since gods themselves, could not ever be Loving,
Men must have breathing Recruits for new Joys;
I wish my Love could be ever Improving,
The eager Love, more than sorrow destroys.
In fair *Aurelia's* Arms, leave me expiring,
To be Imbalm'd by the sweets of her breath;
To the last moment I'll, still be desiring;
Never had Hero so glorious a Death.

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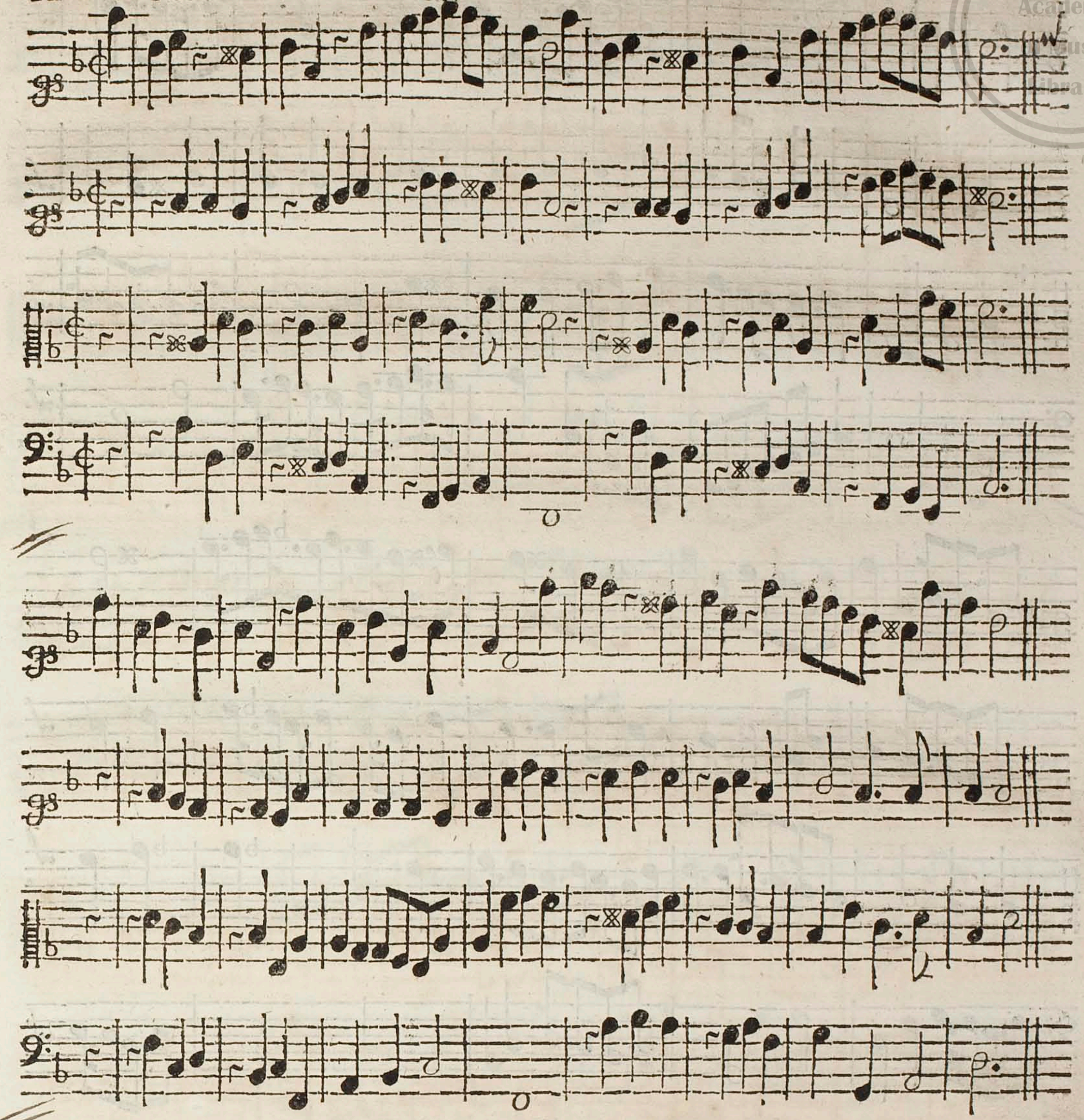
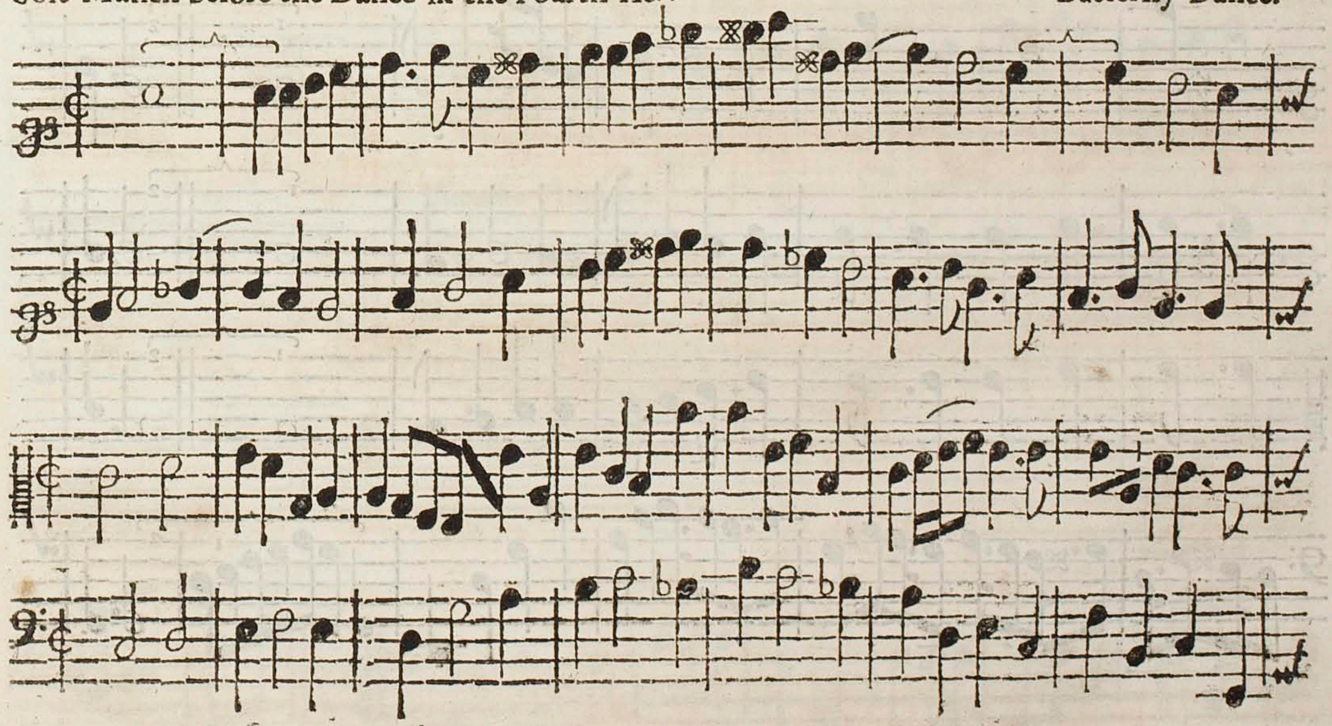
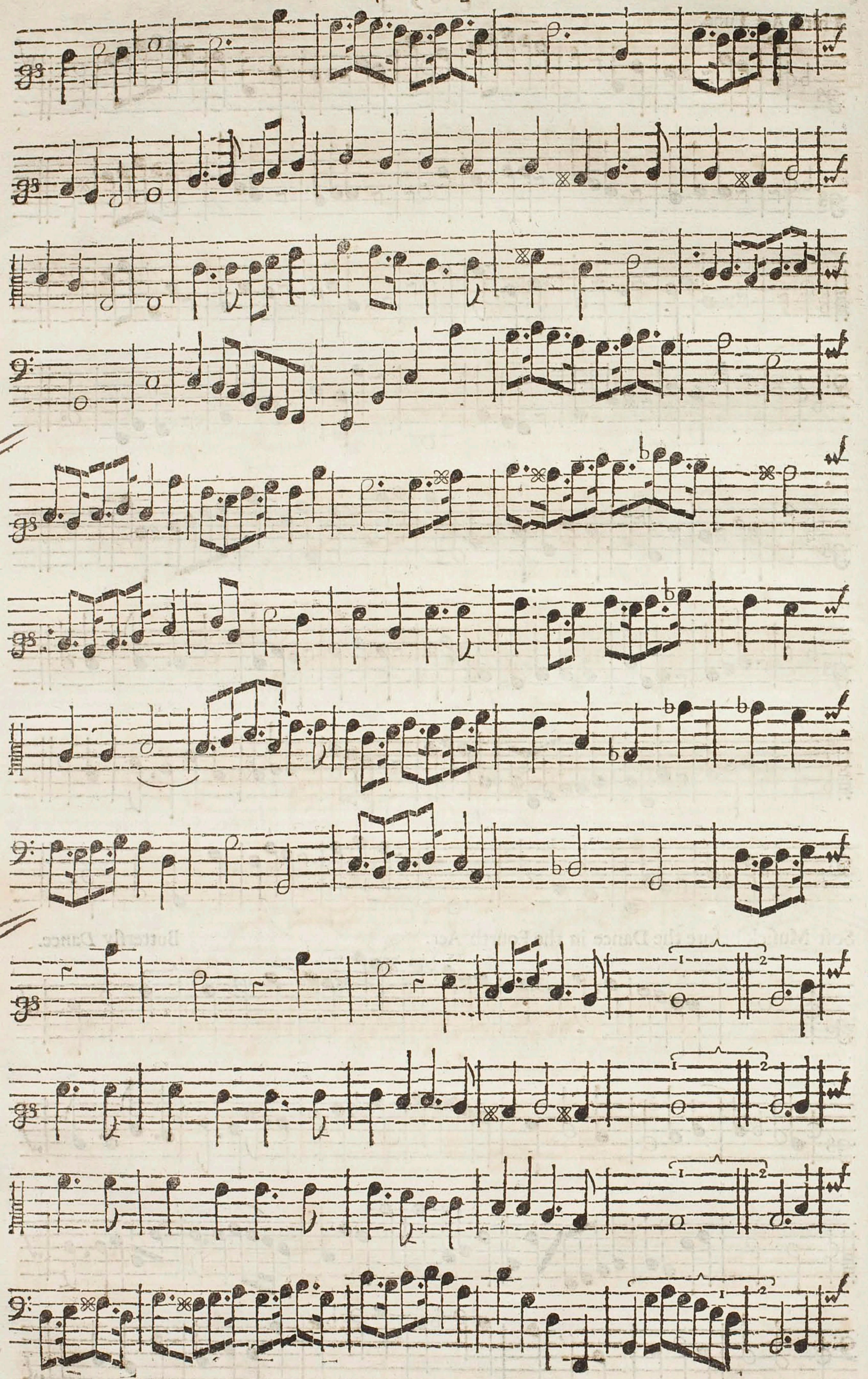
Third Act Tune.



Soft Musick before the Dance in the Fourth Act. Butterfly Dance.





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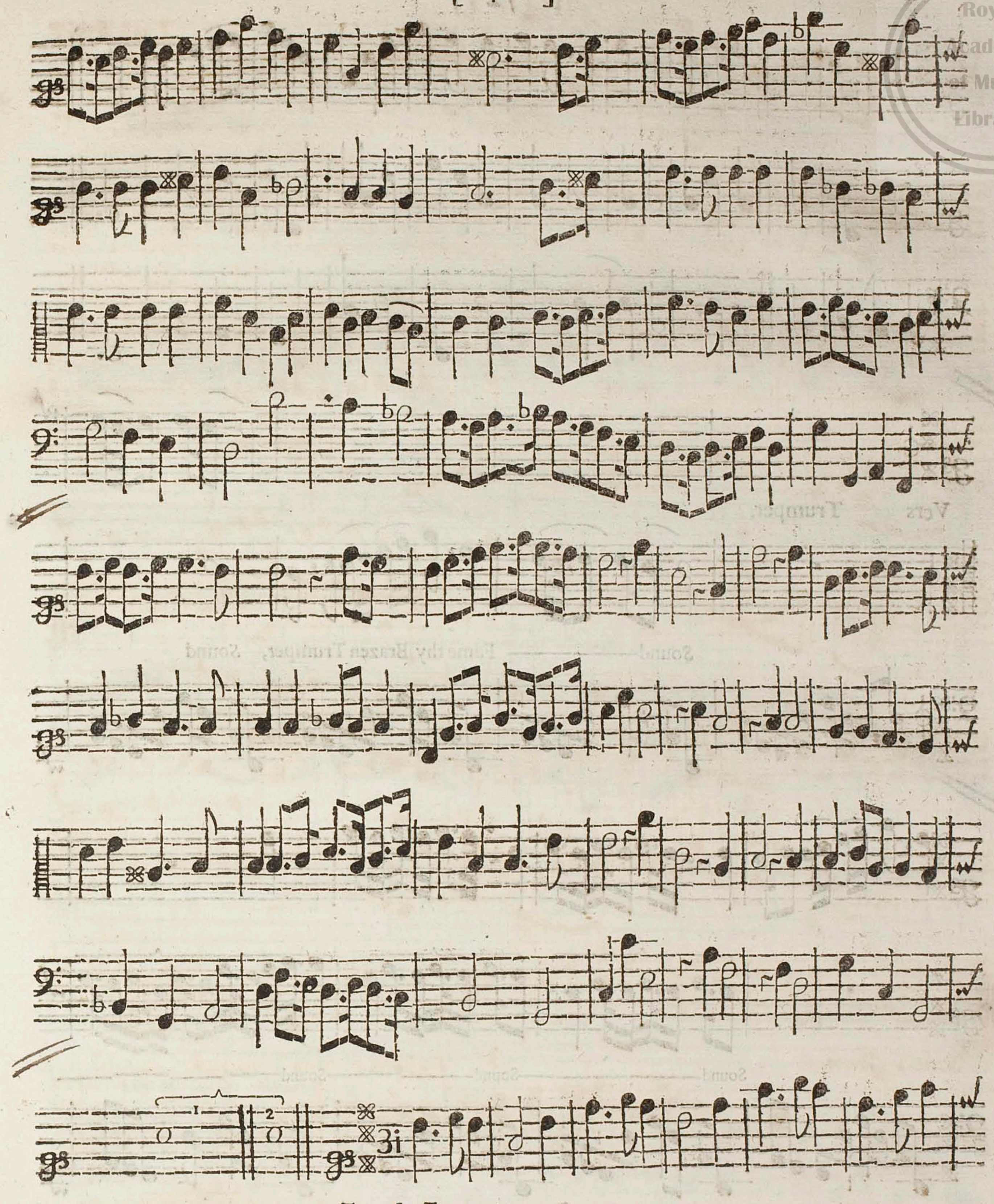
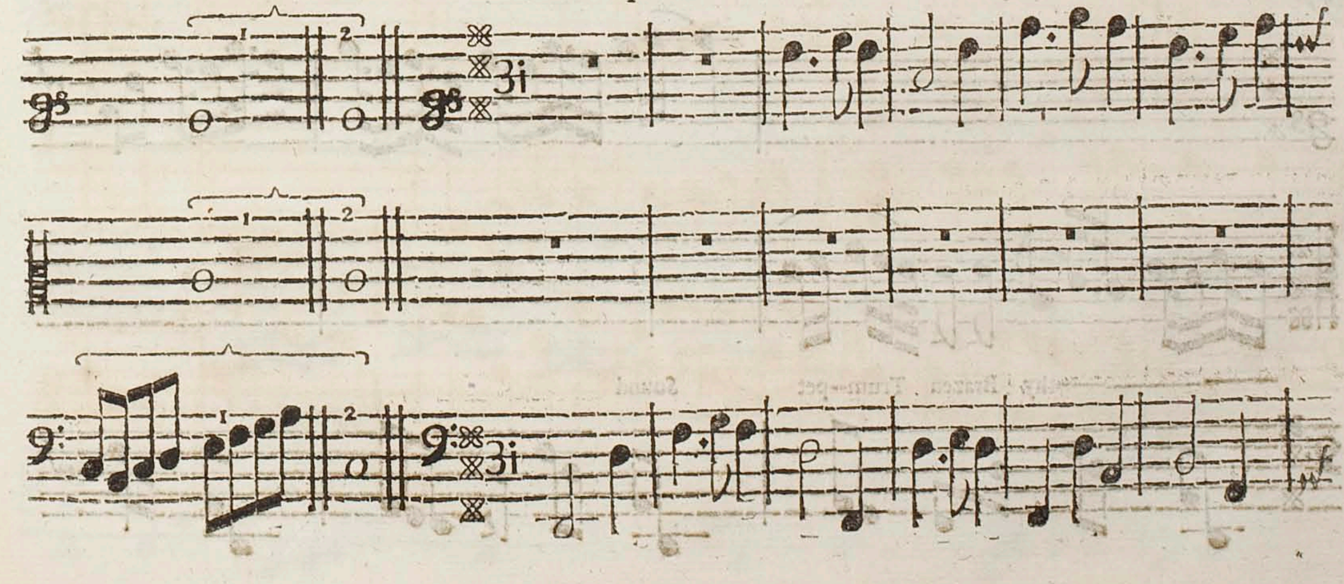
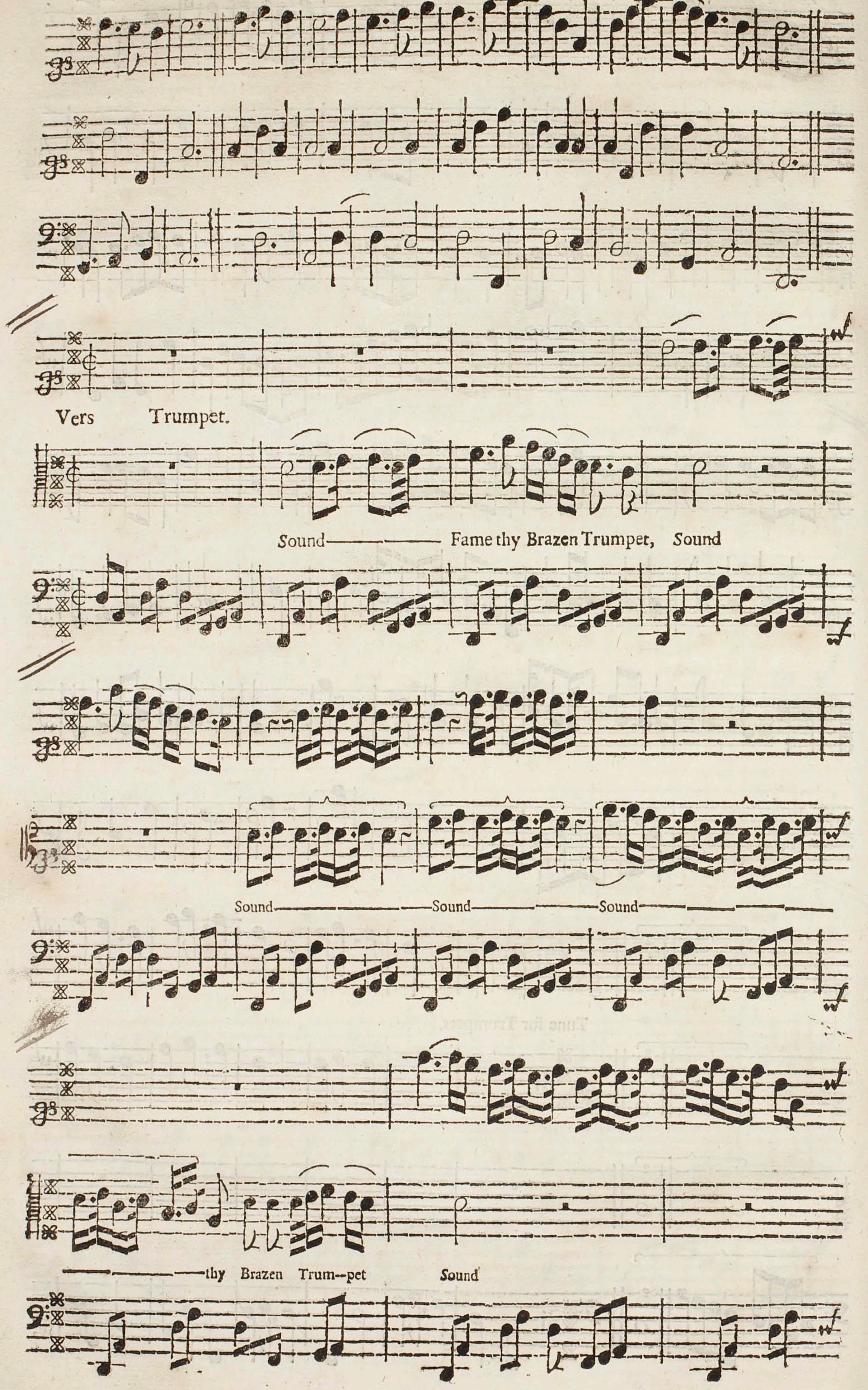


Tune for Trumpets.





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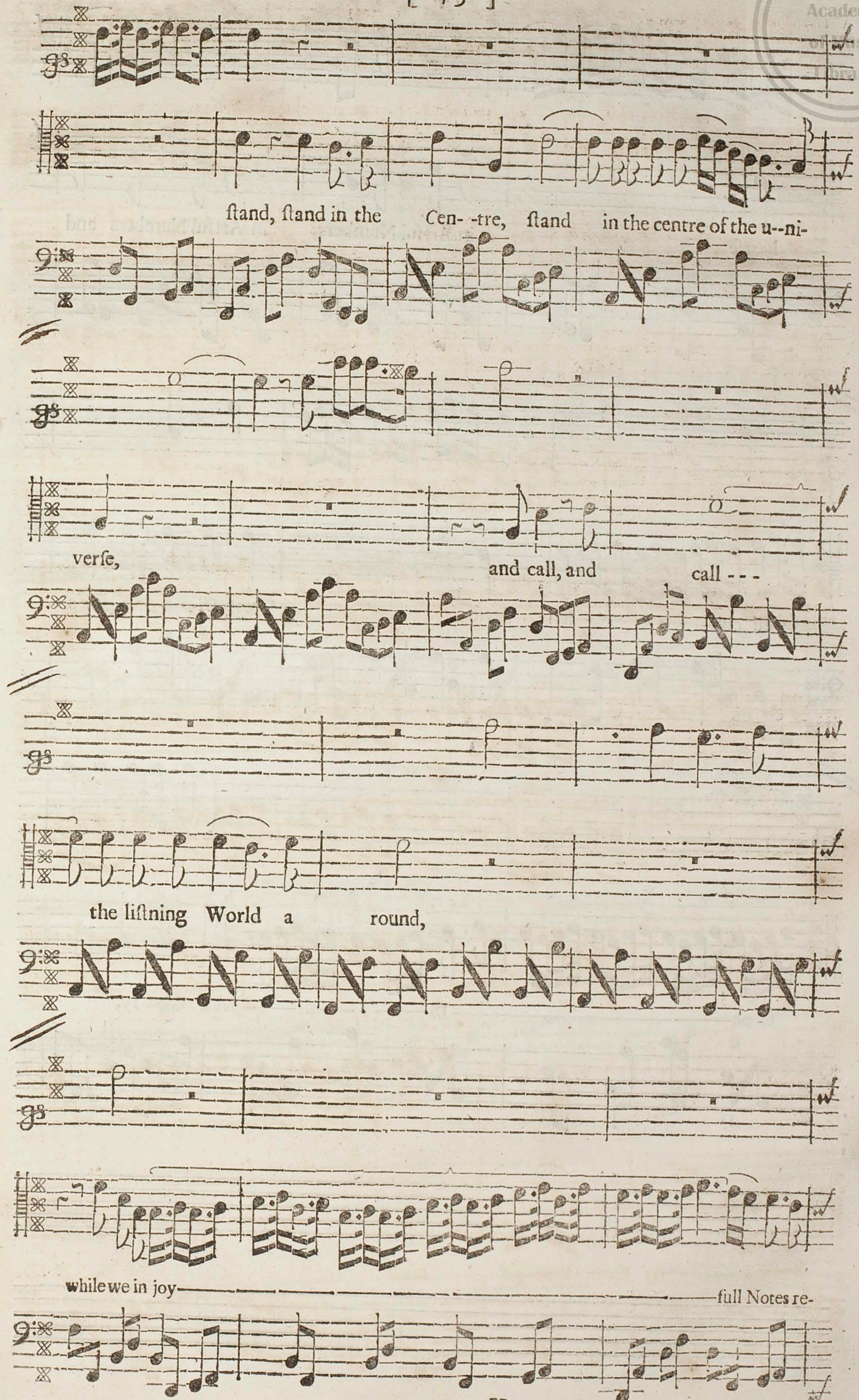

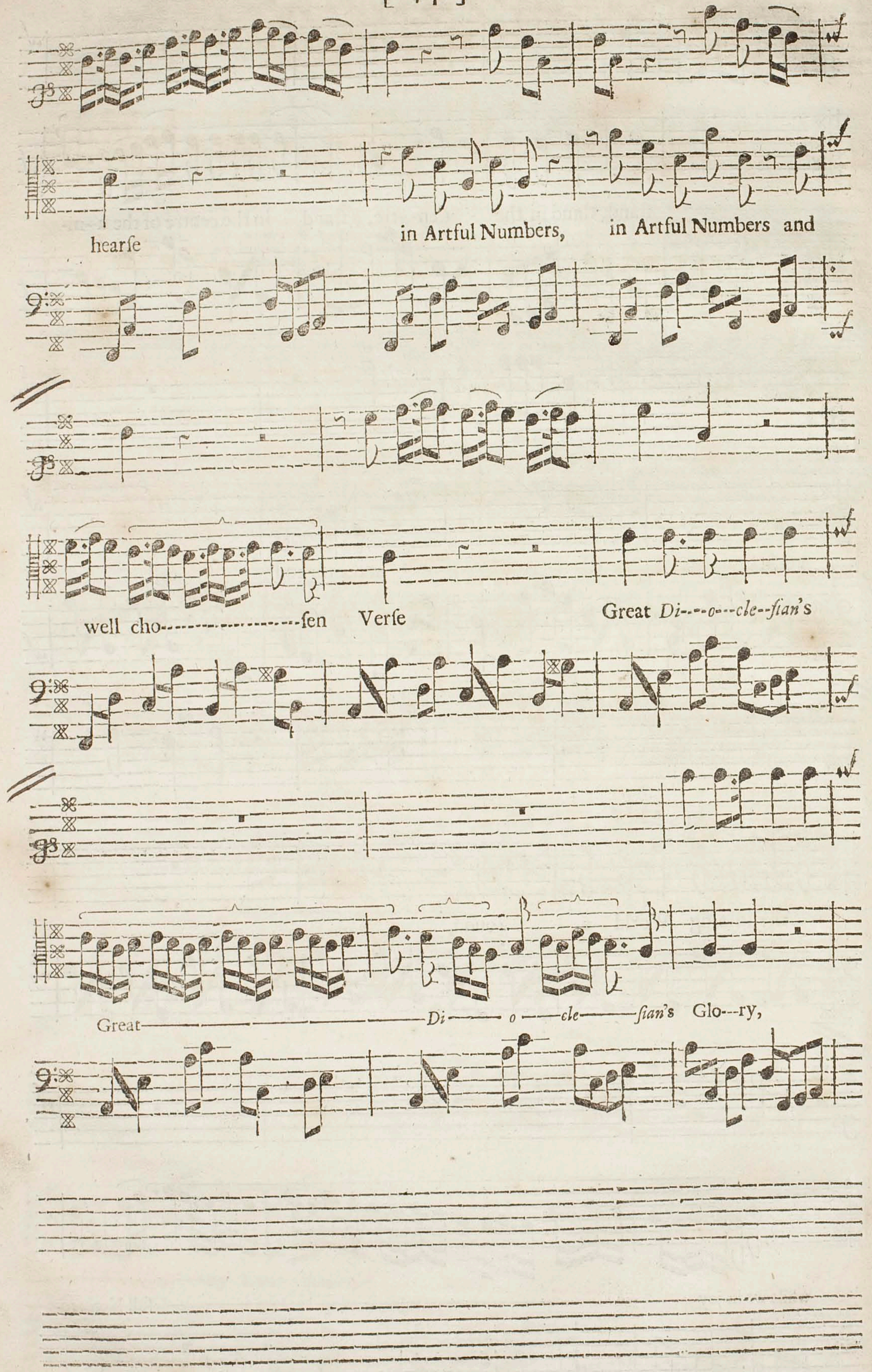

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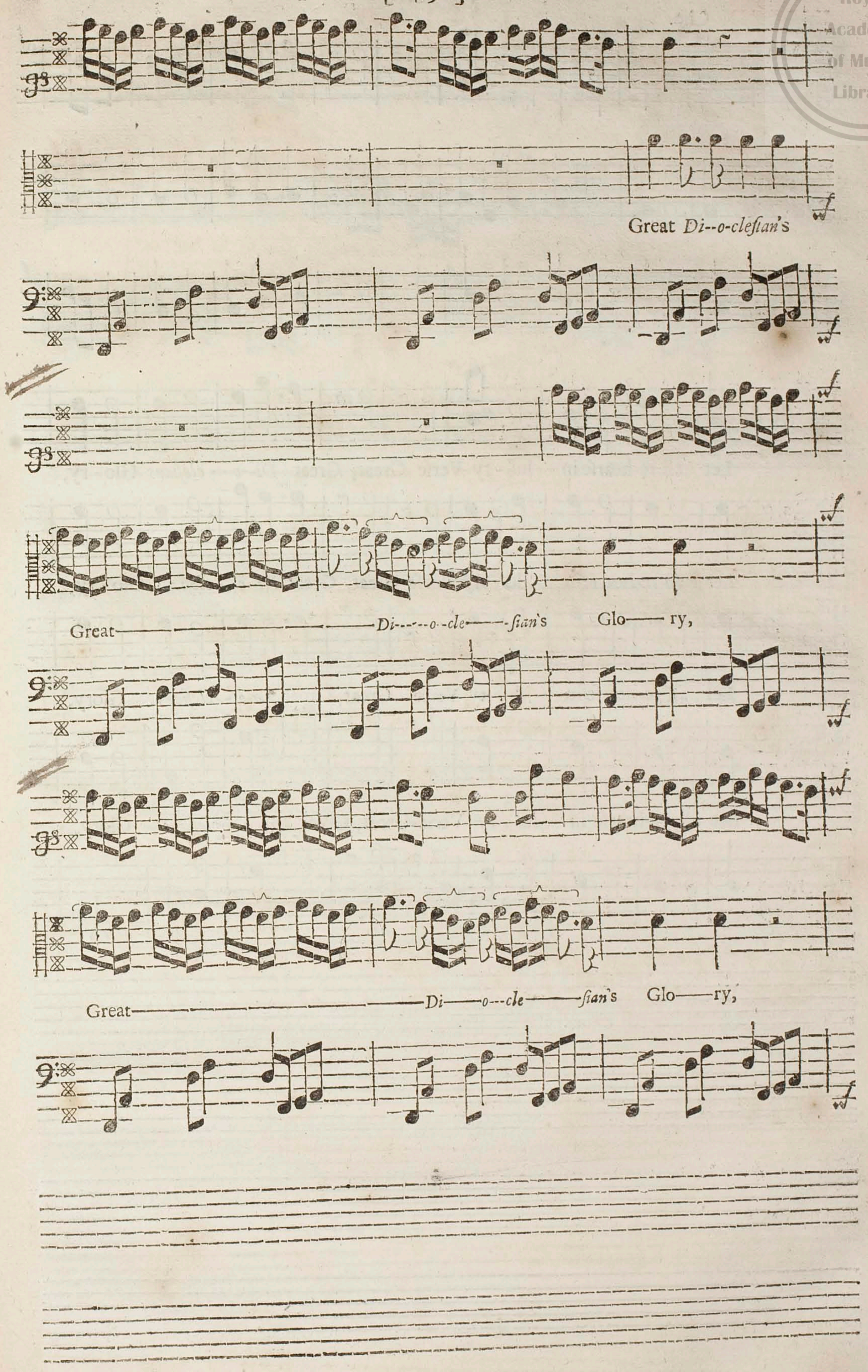
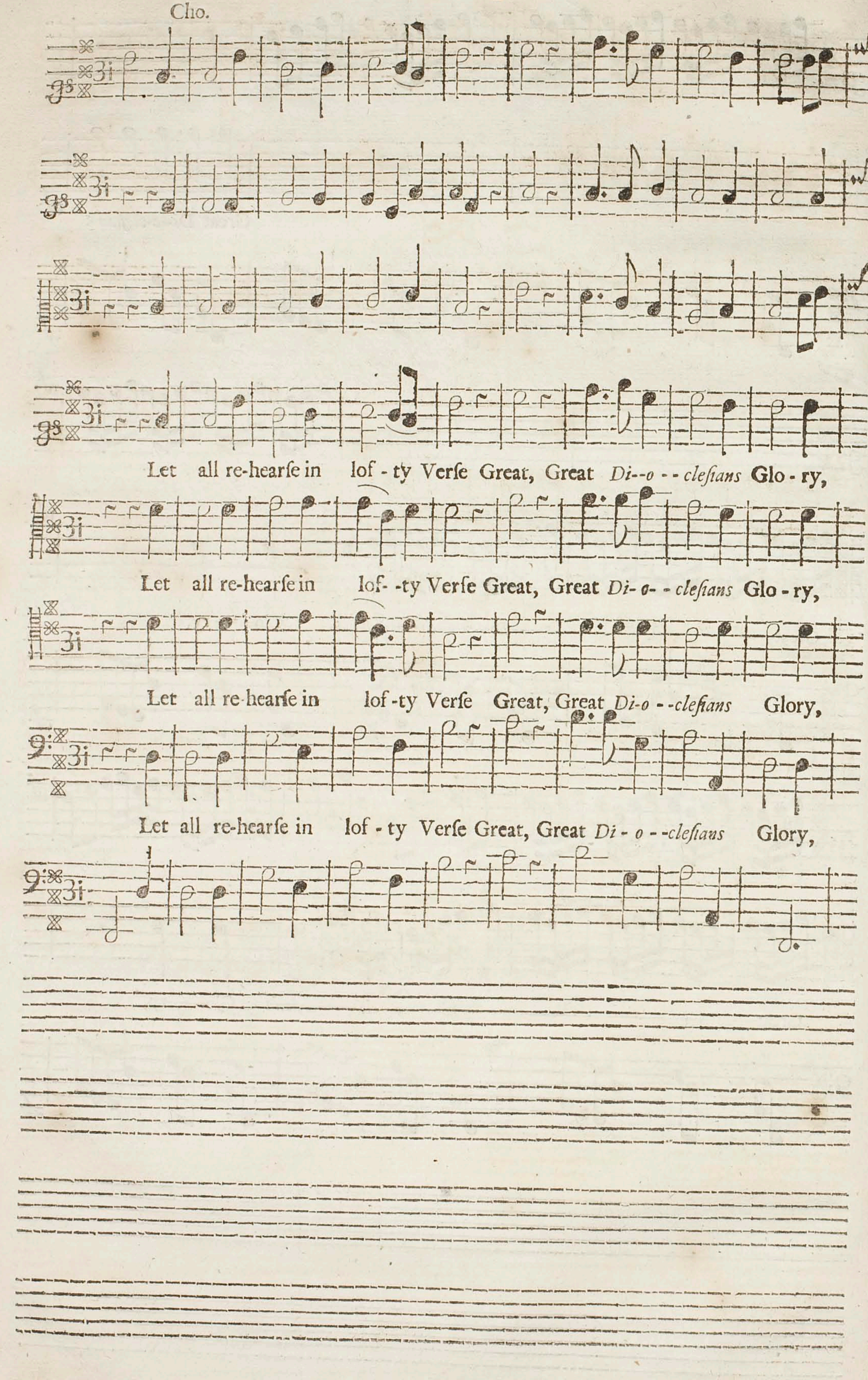
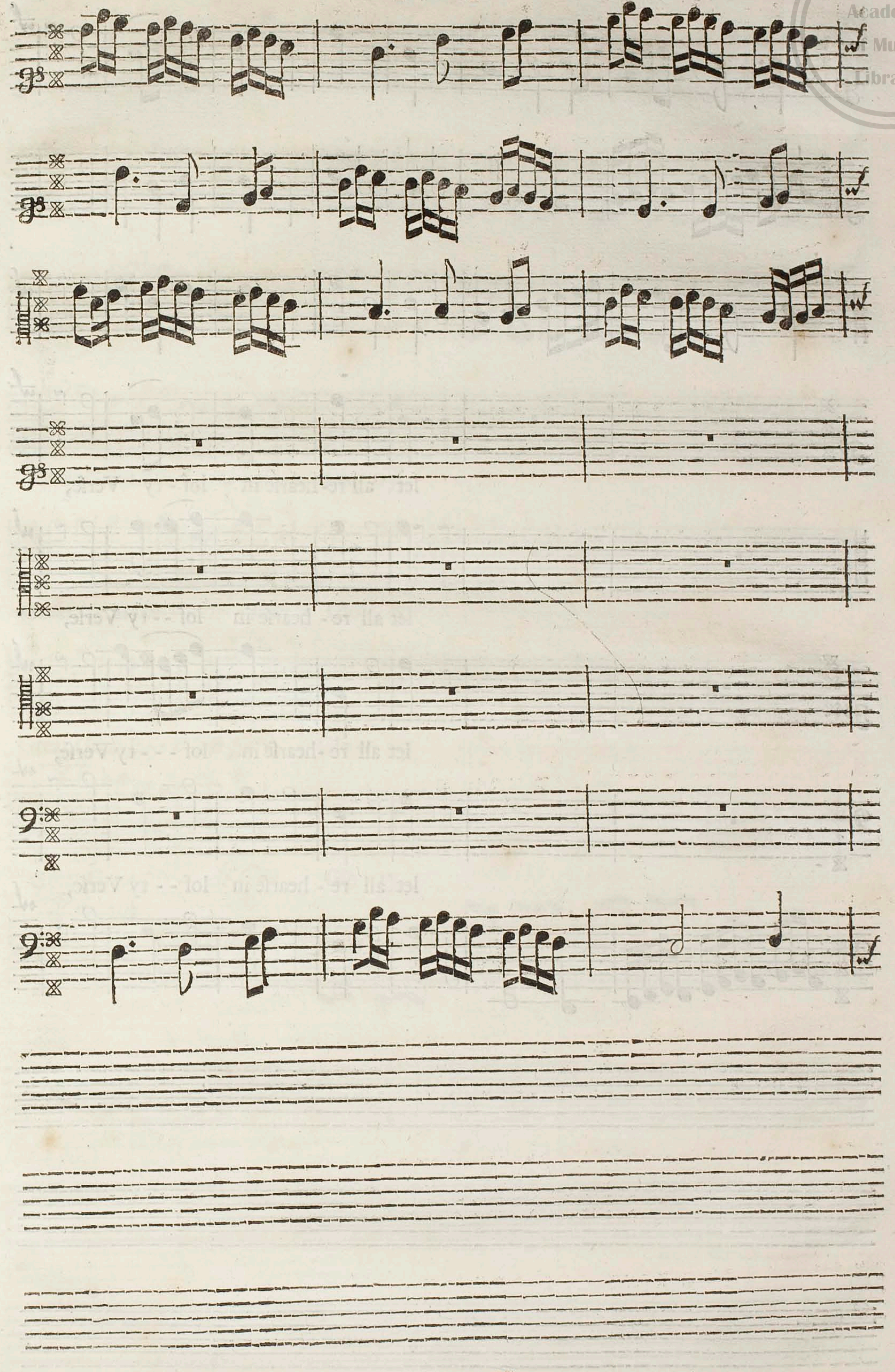
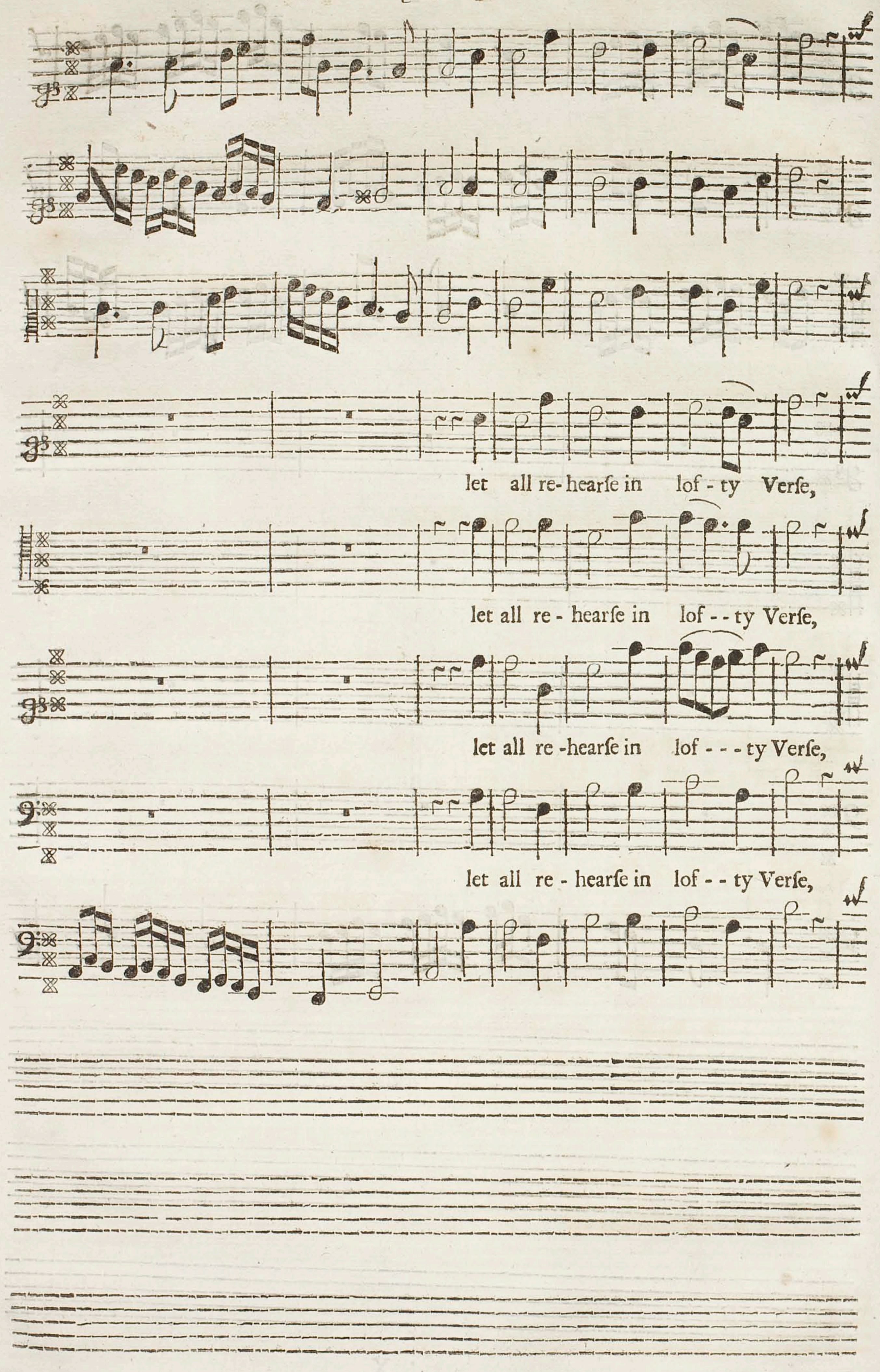



Cho.
Let all re-hearse in lof-ty Verse Great, Great *Di--o--clesians* Glo-ry,
Let all re-hearse in lof--ty Verse Great, Great *Di-o--clesians* Glo-ry,
Let all re-hearse in lof-ty Verse Great, Great *Di-o--clesians* Glory,
Let all re-hearse in lof-ty Verse Great, Great *Di-o--clesians* Glory,





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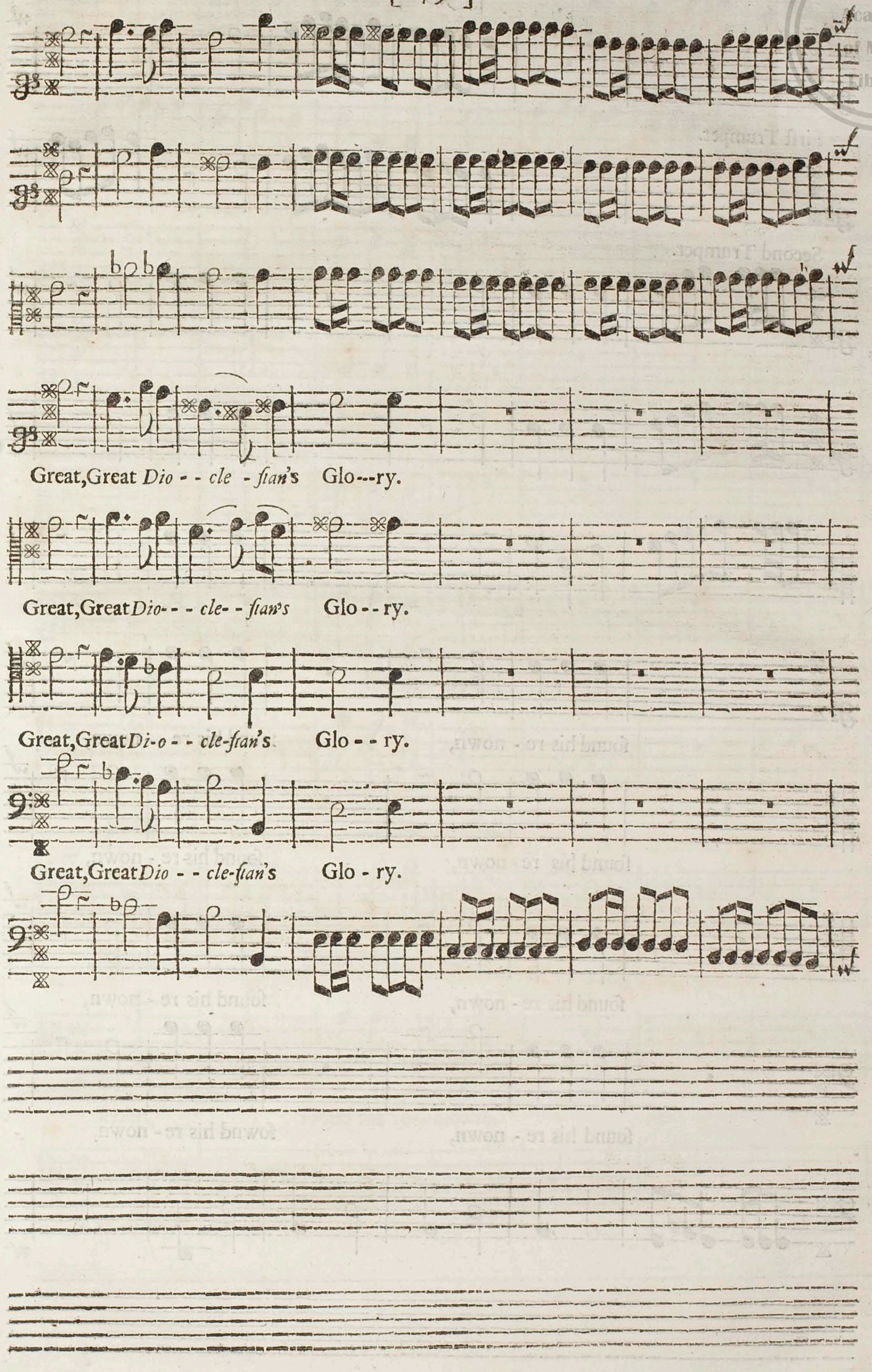

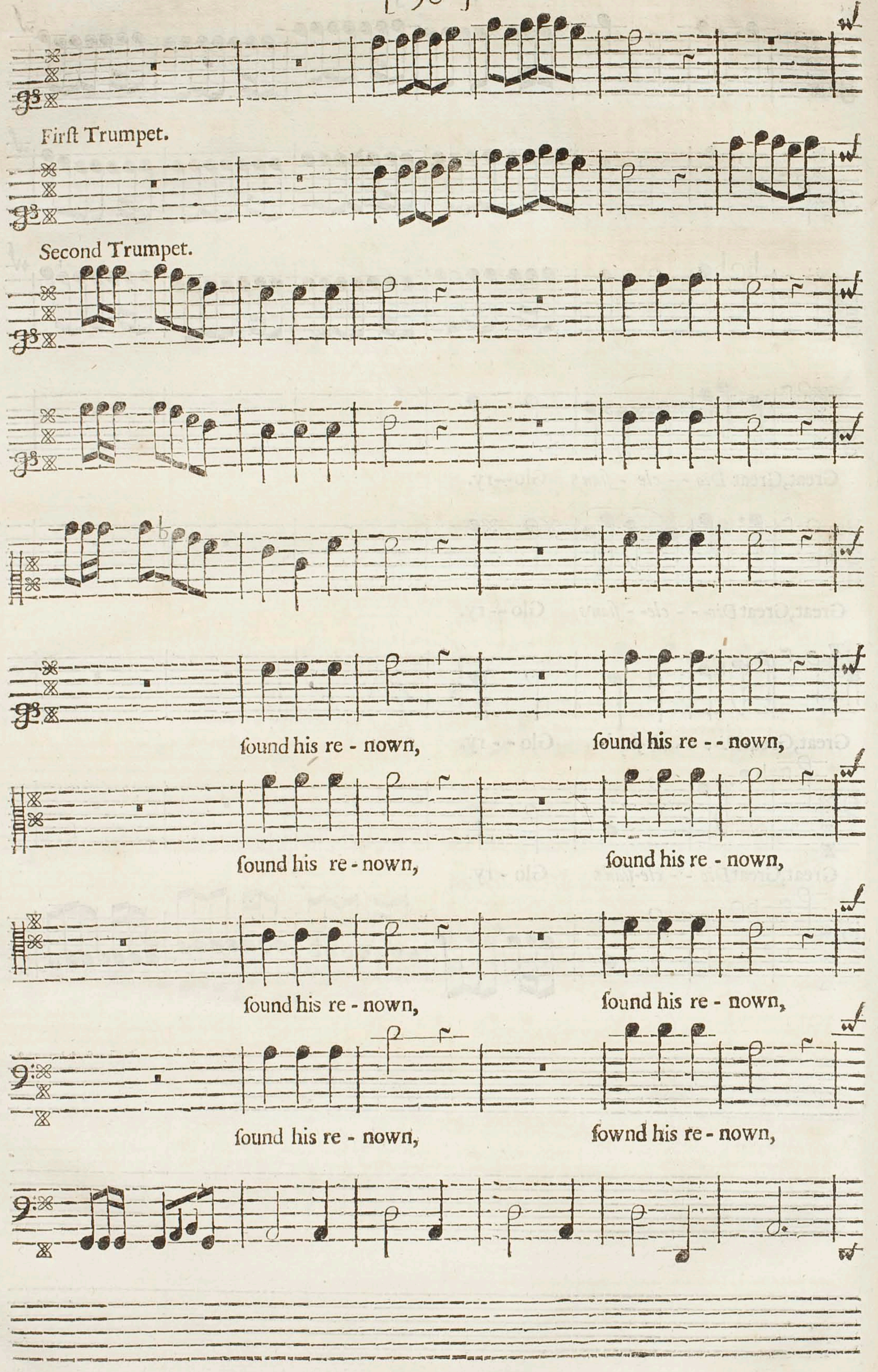

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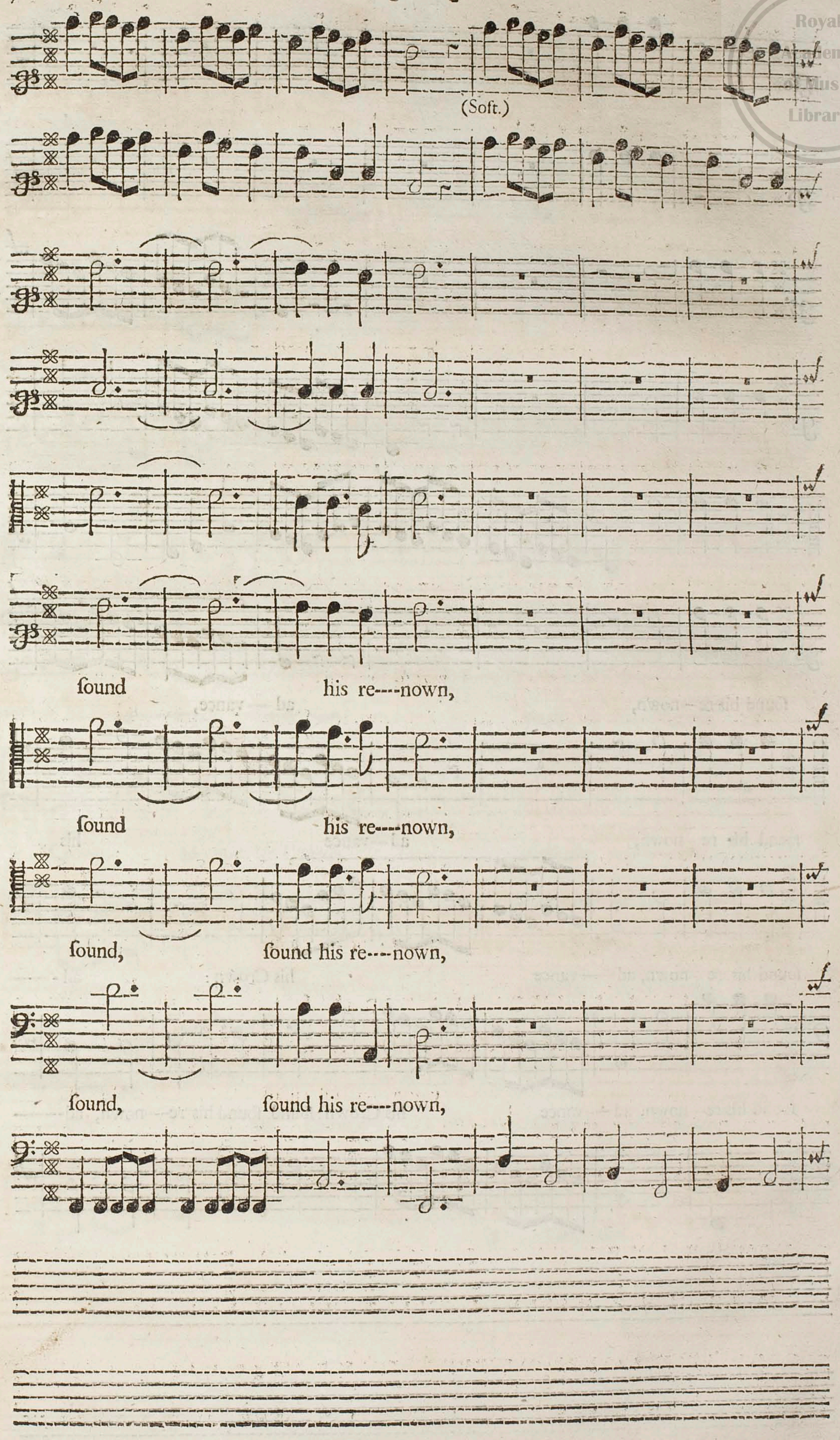

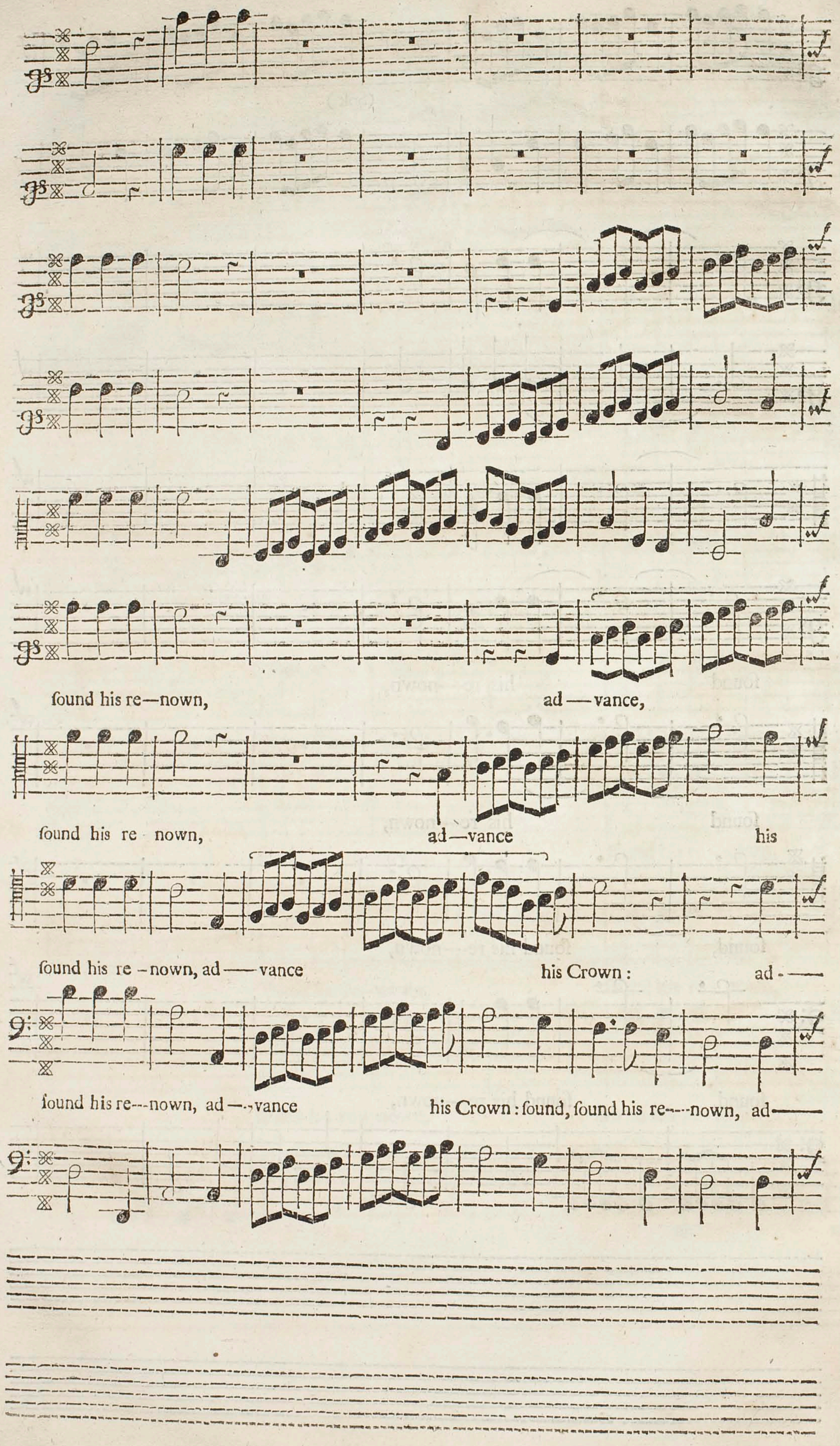

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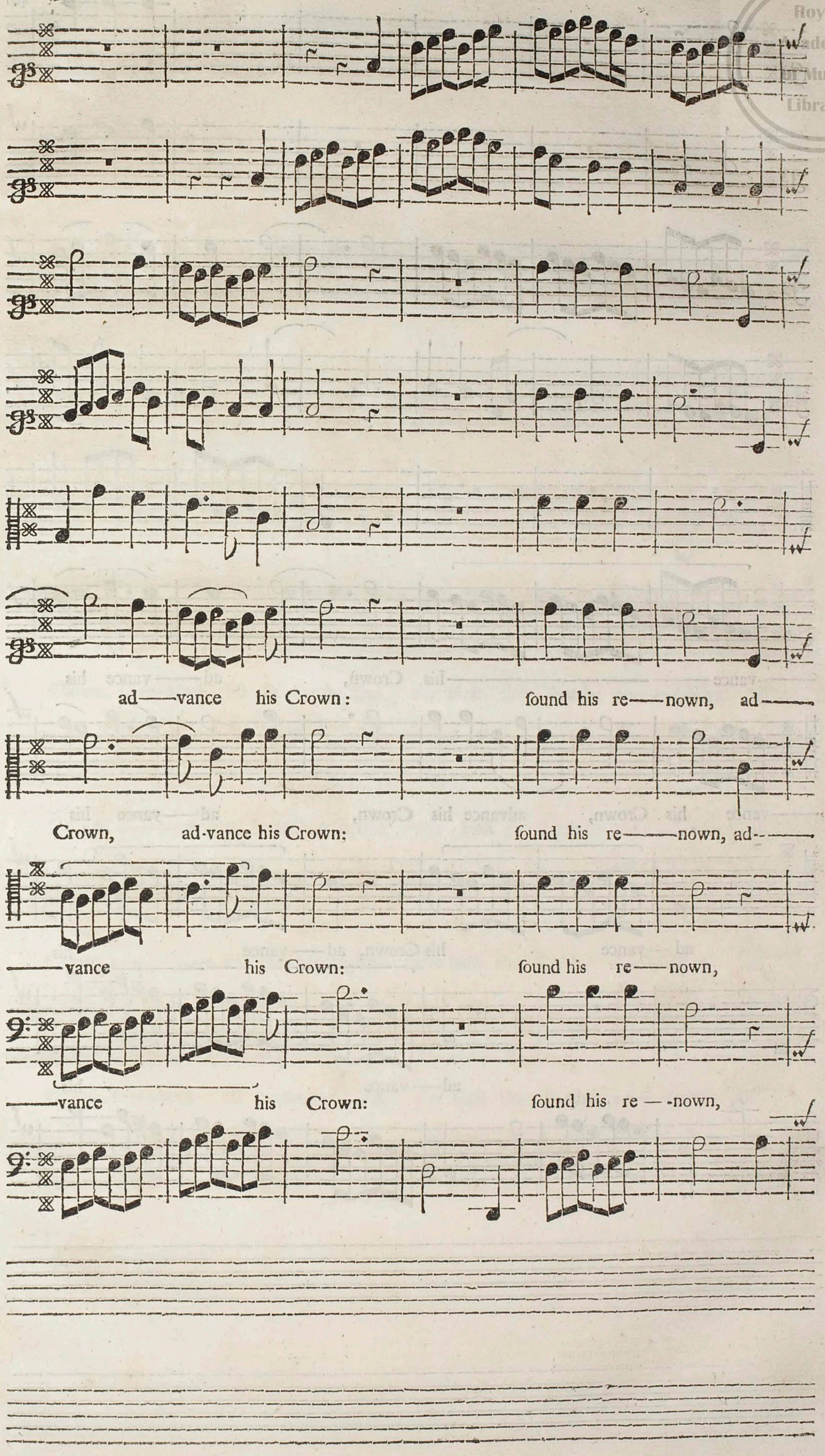

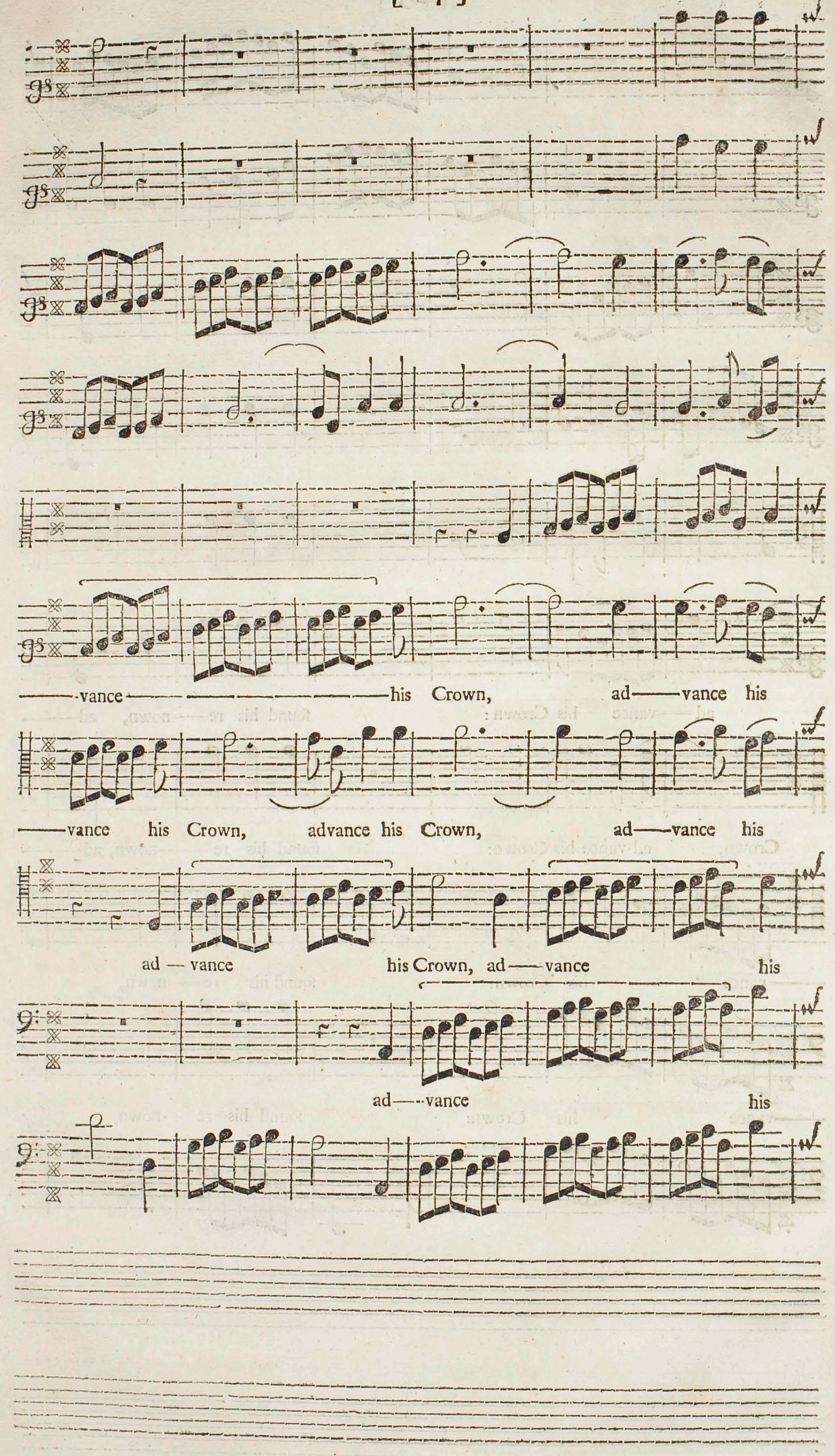

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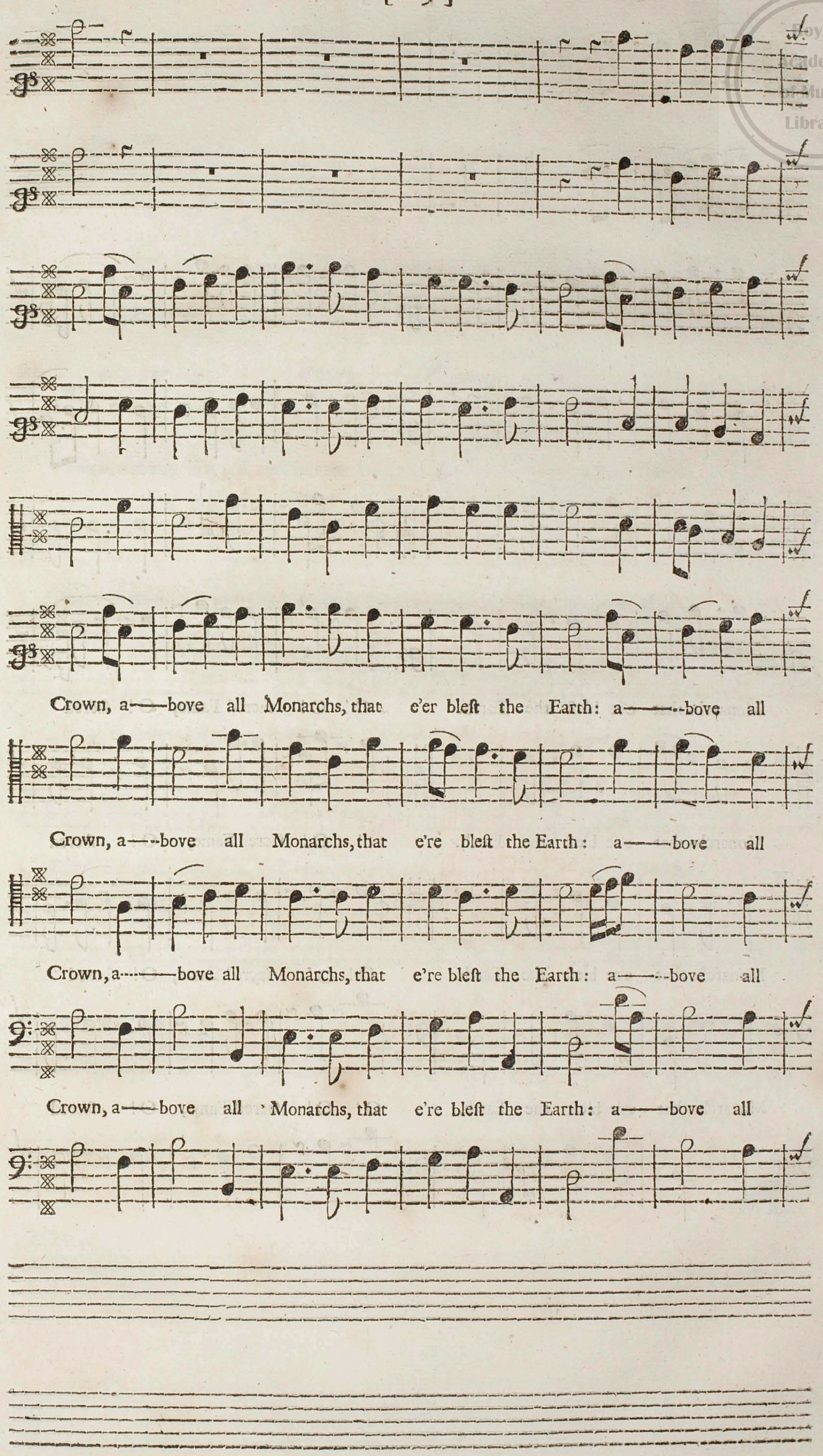

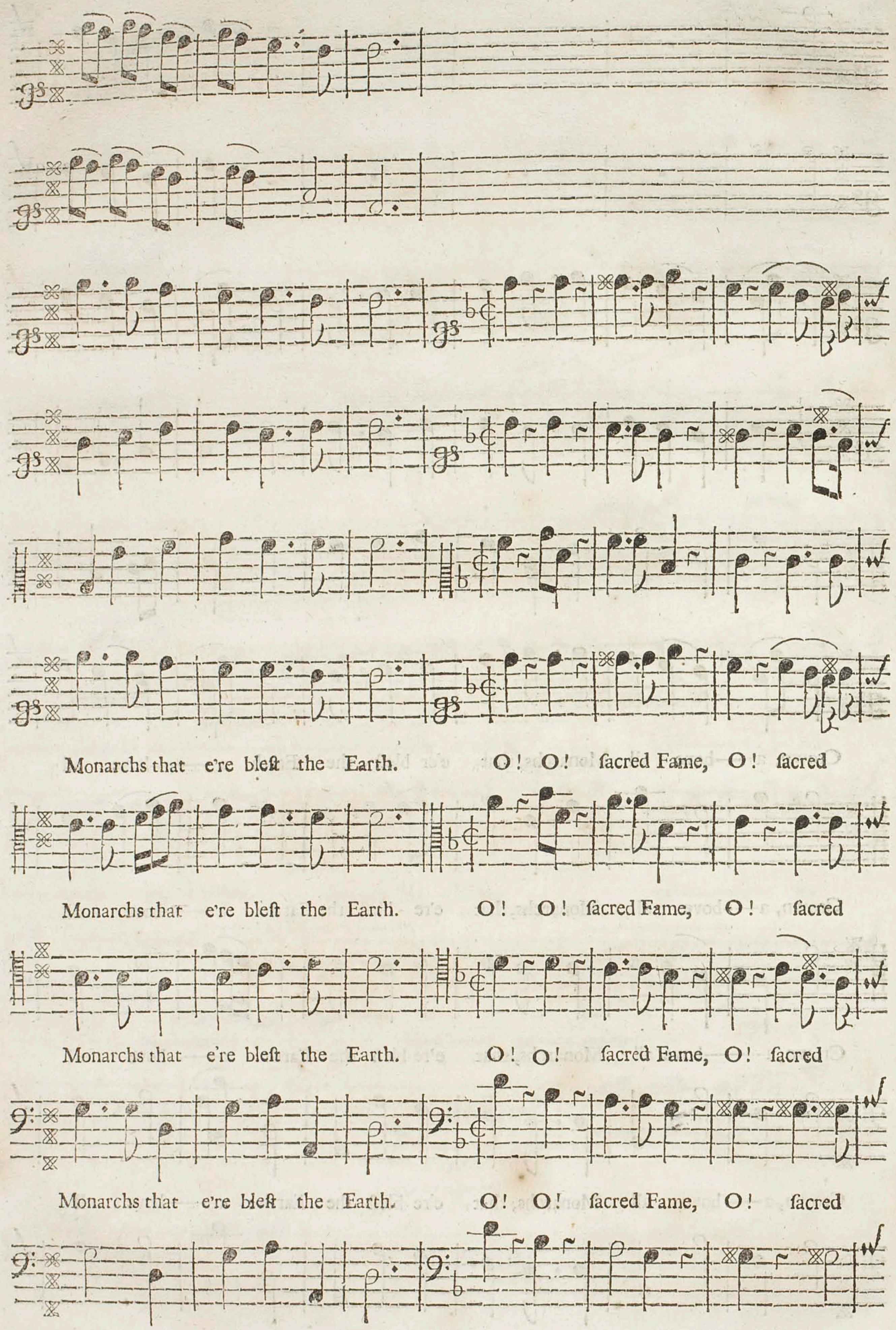

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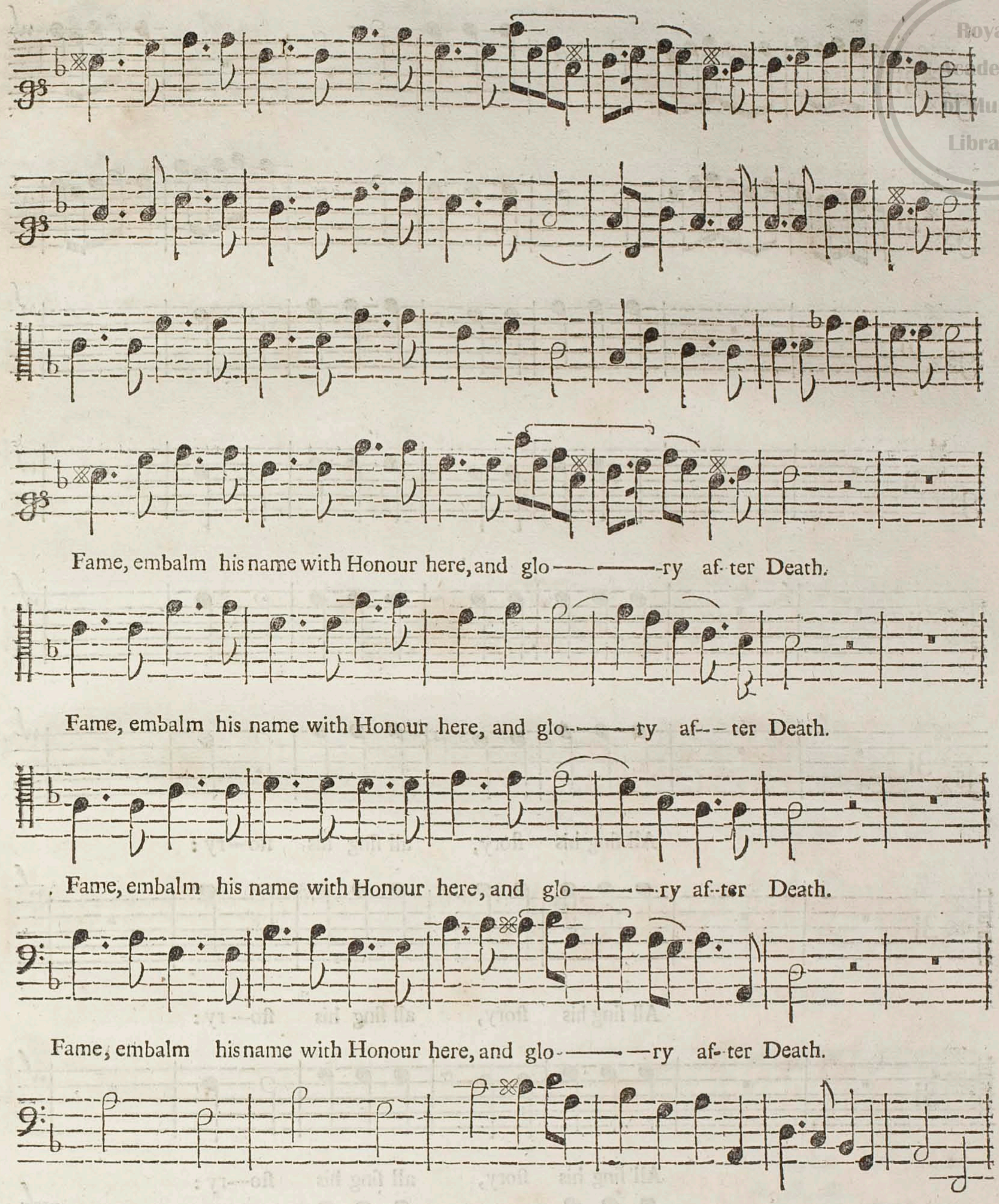

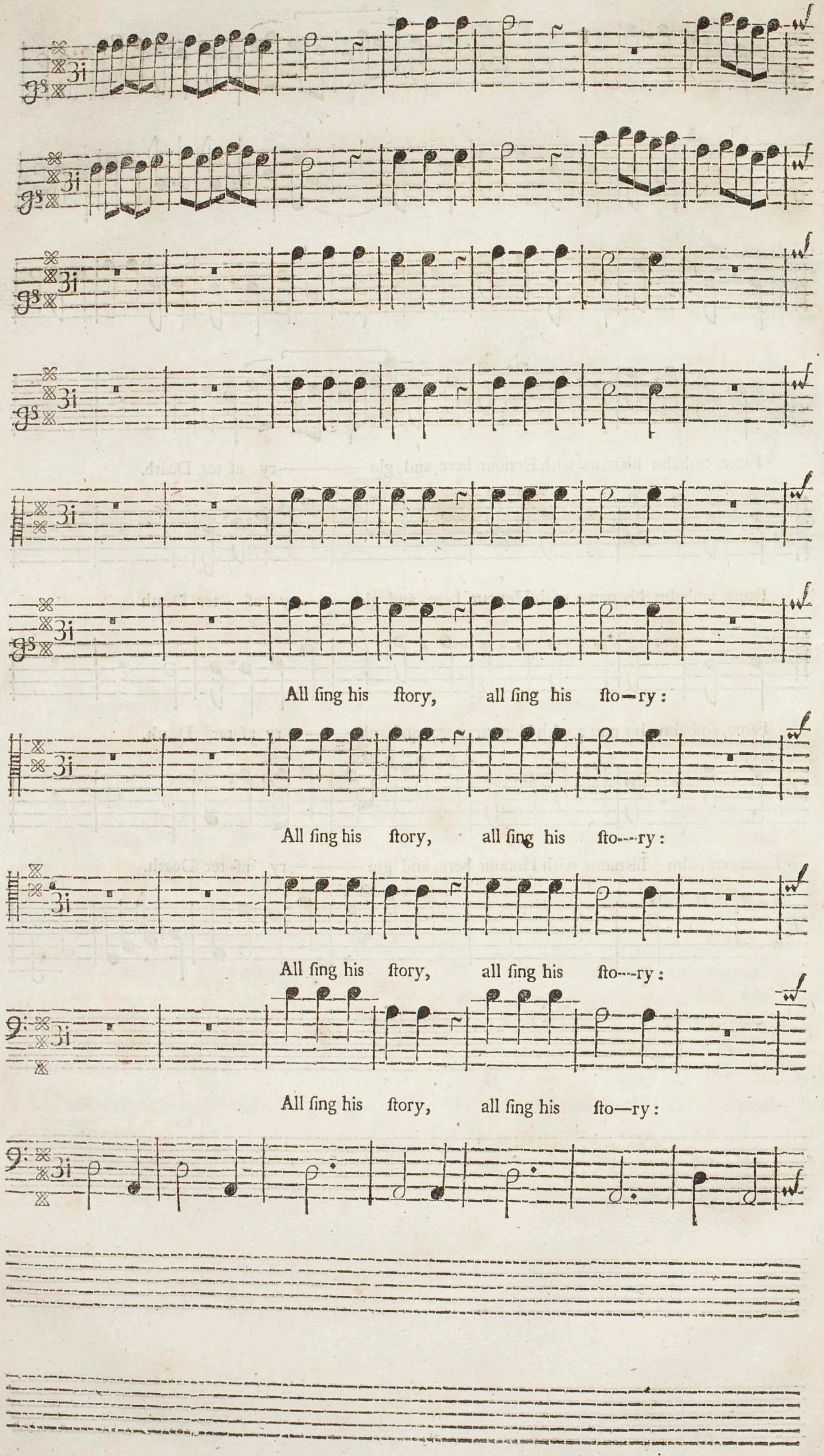

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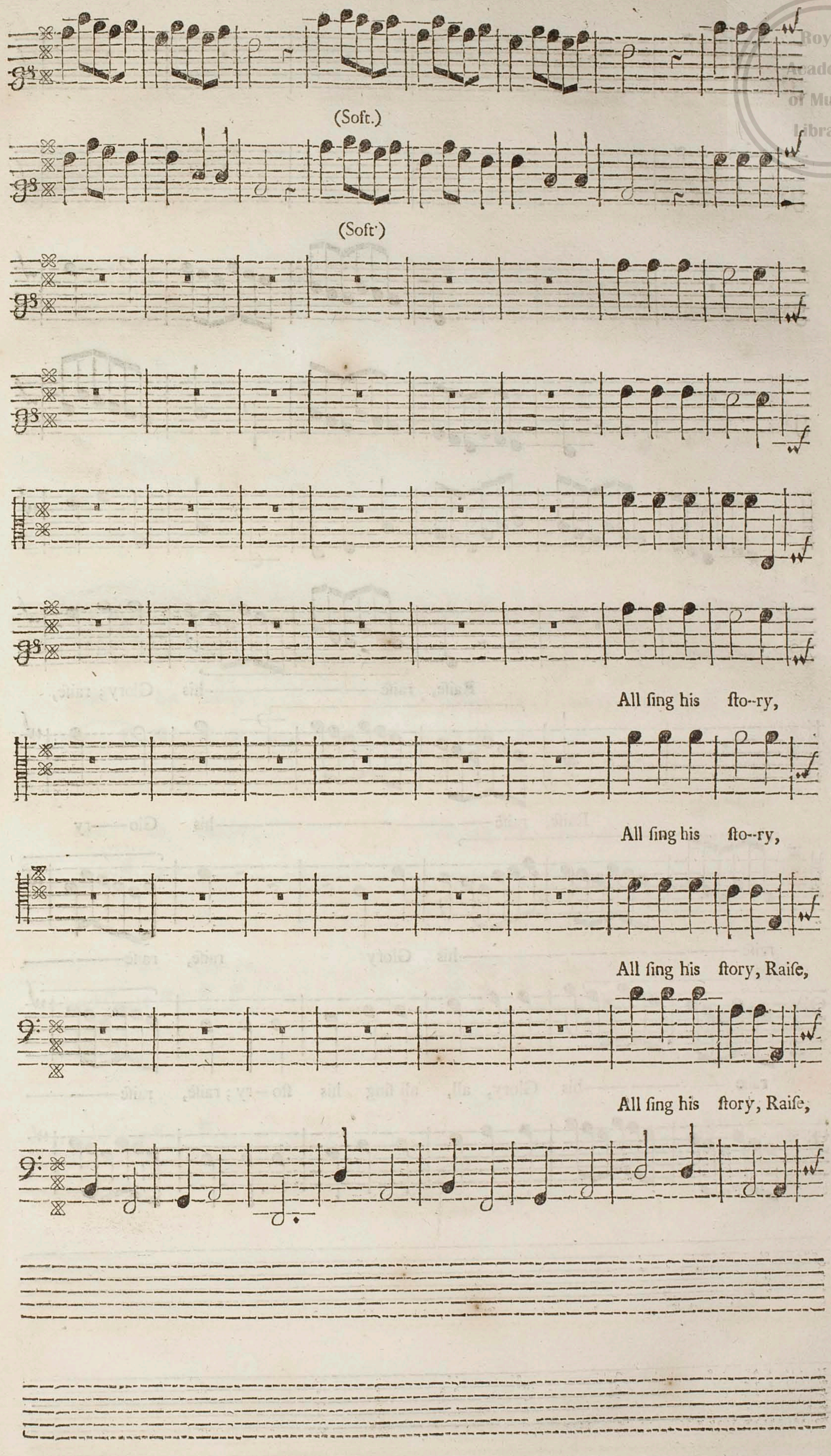

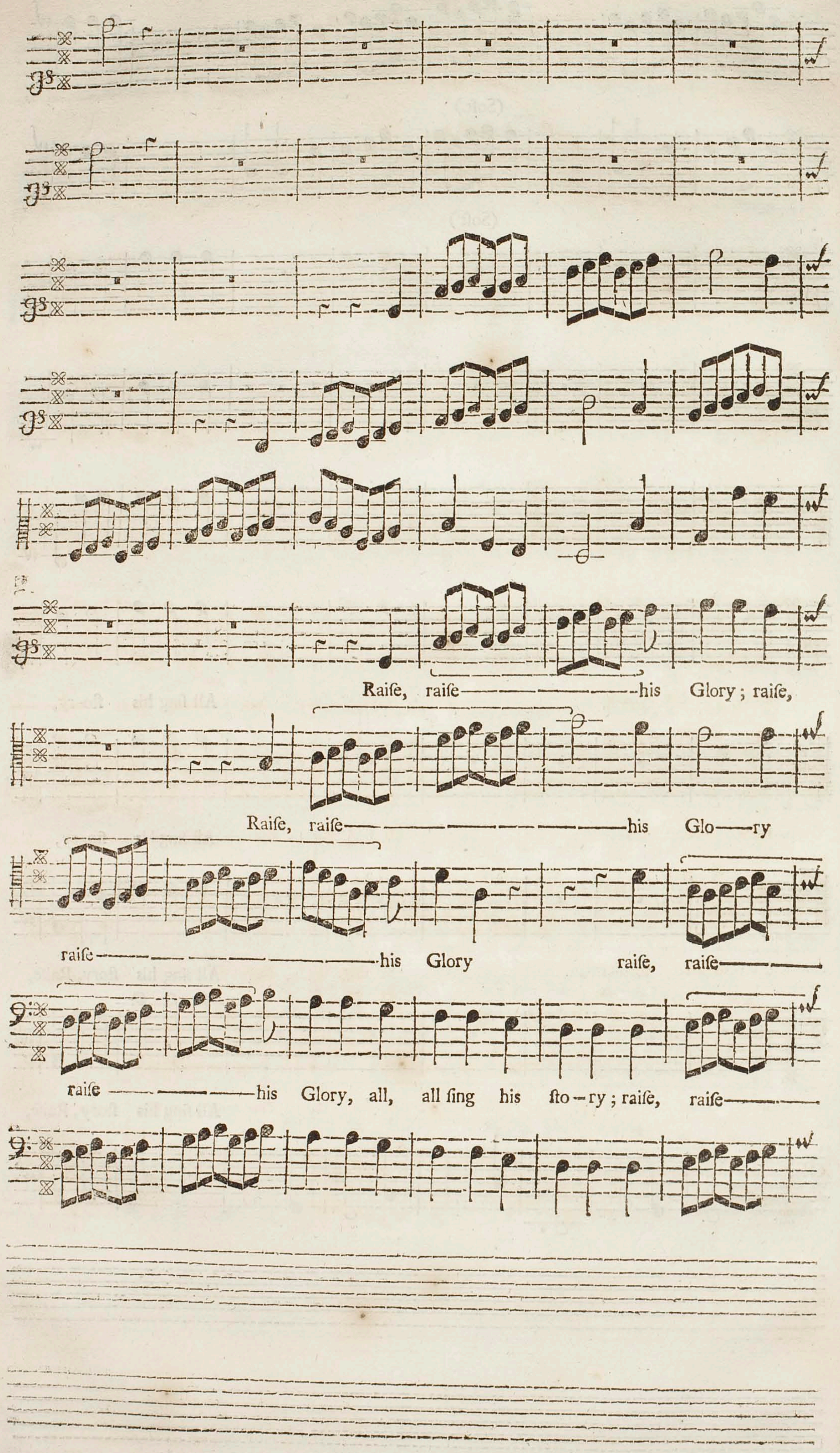

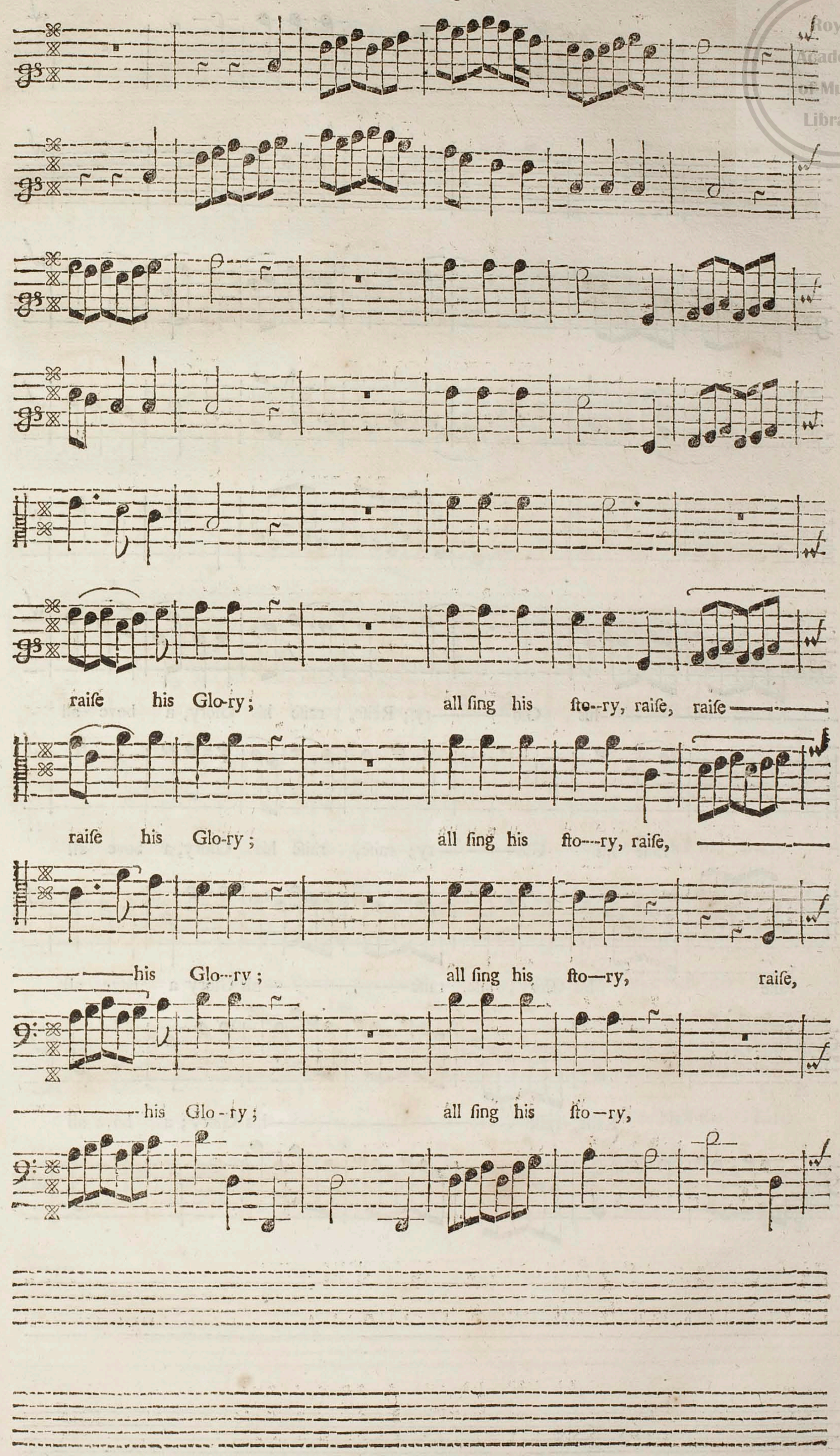

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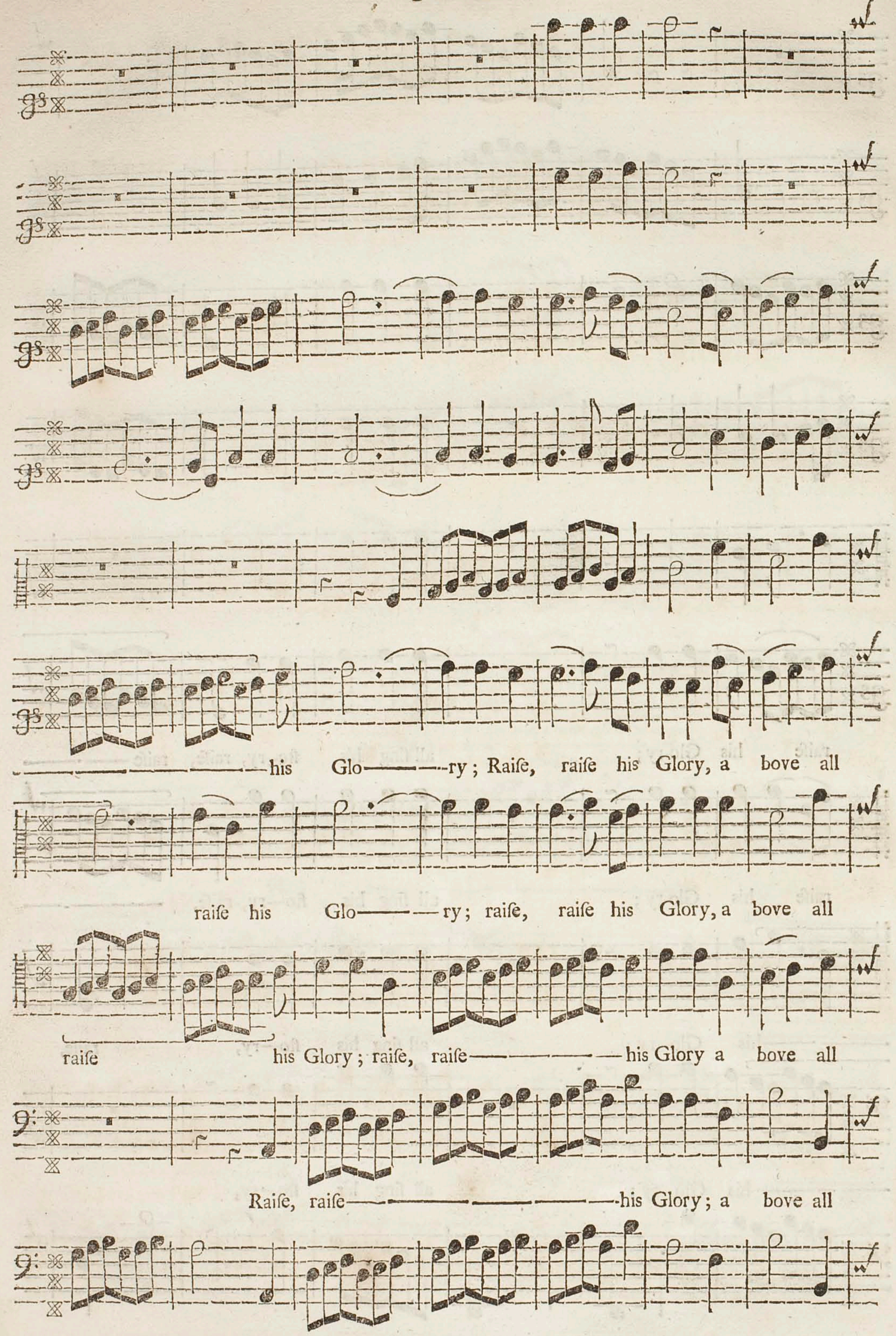

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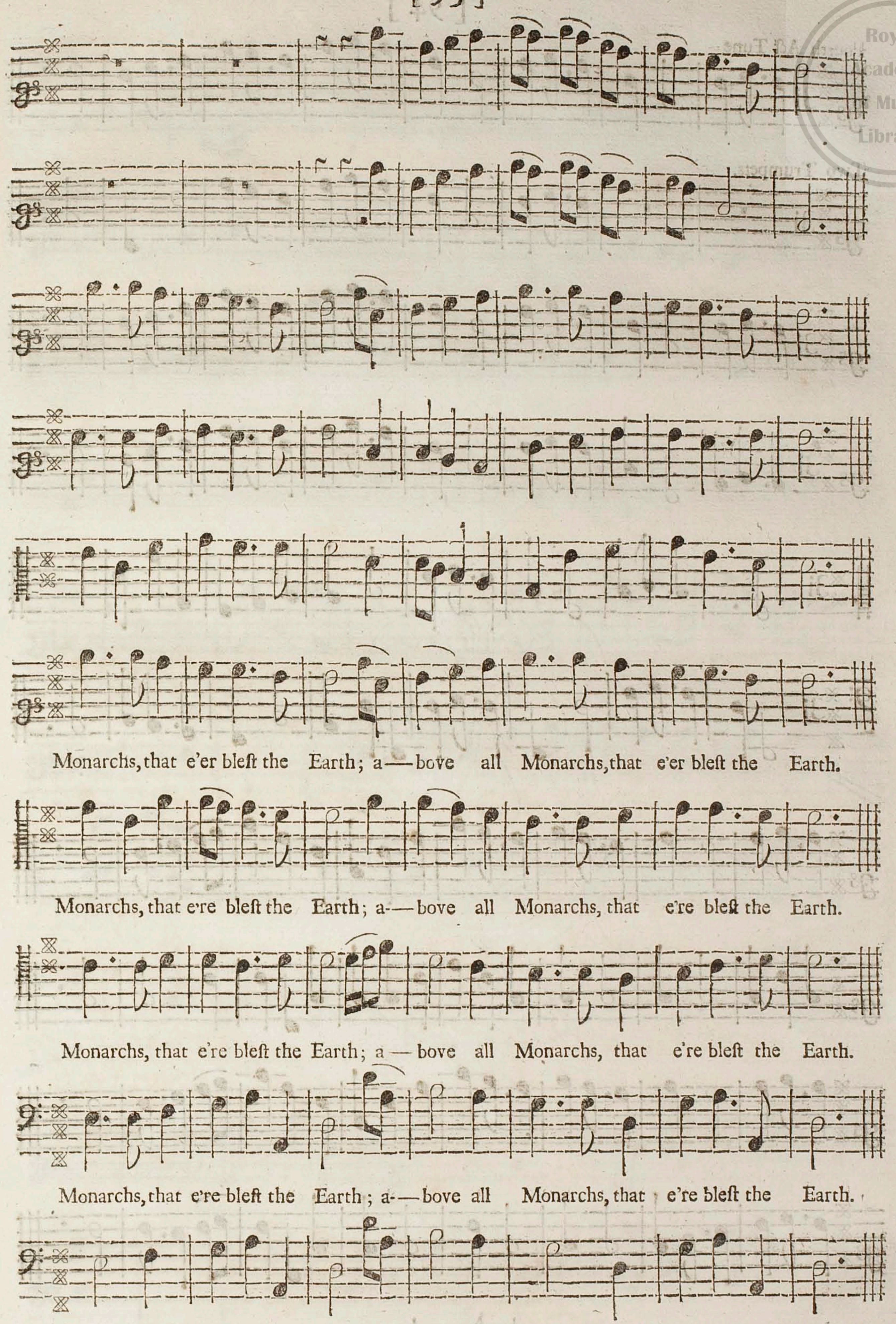
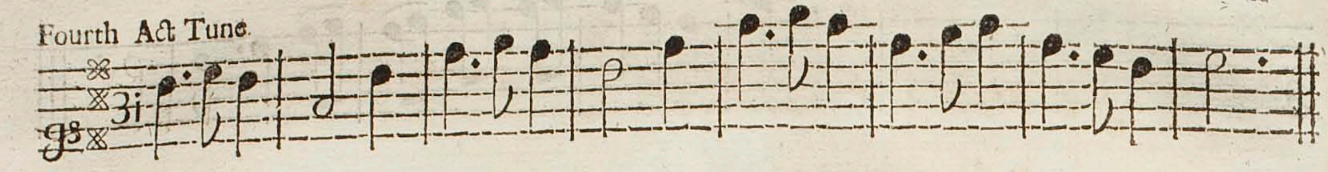
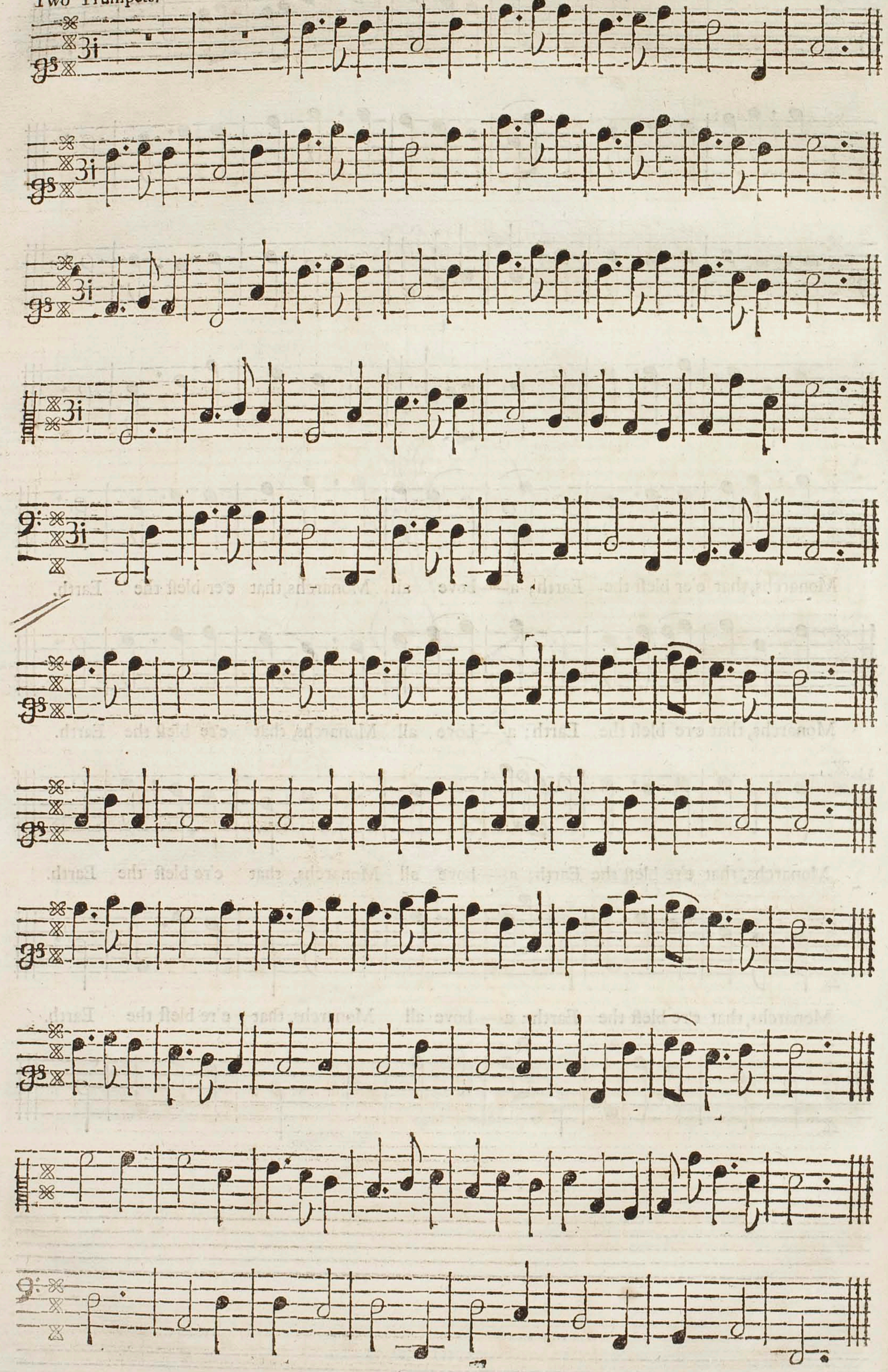


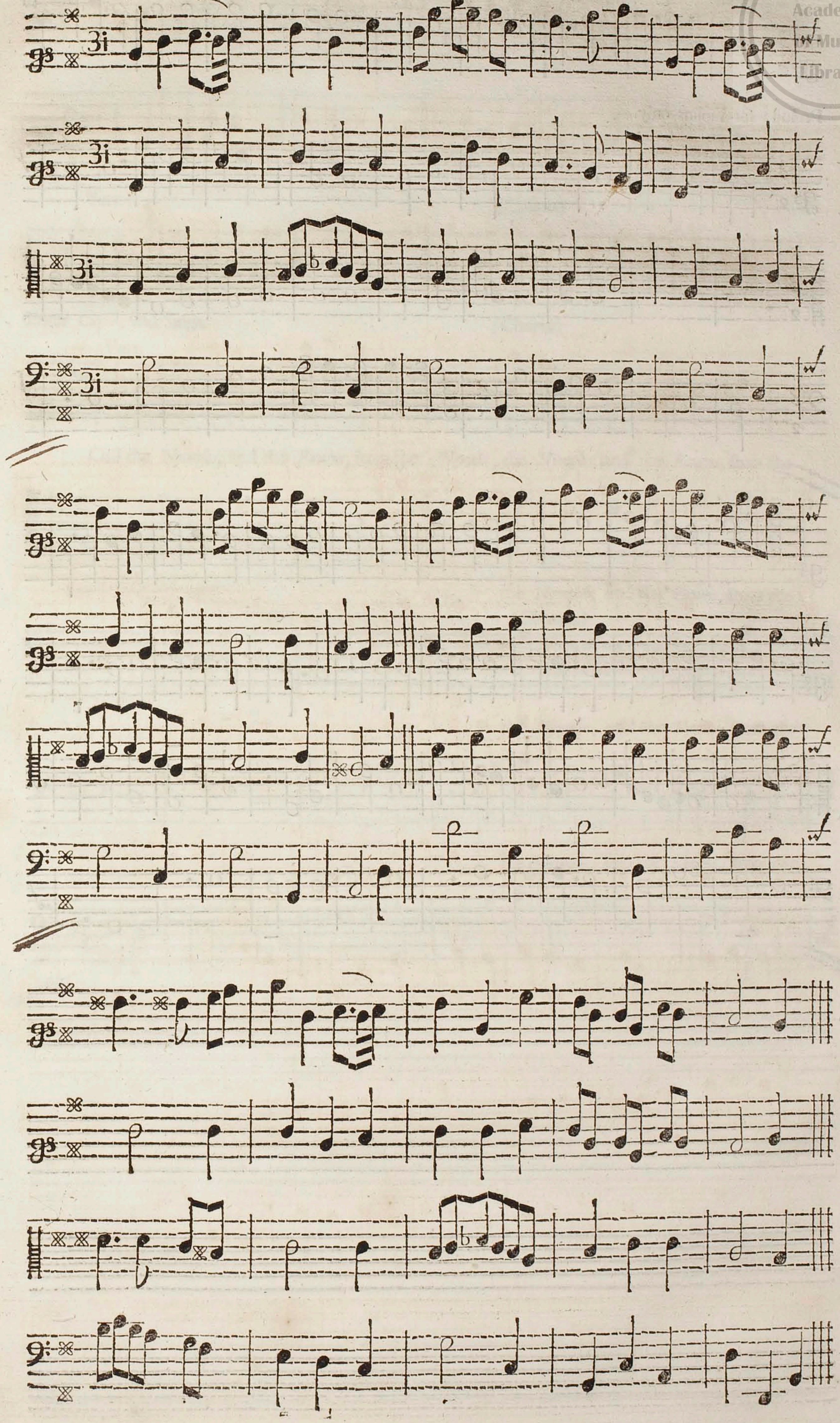
Fourth Act Tune



Two Trumpets.



Country Dance, in the Fifth Act.



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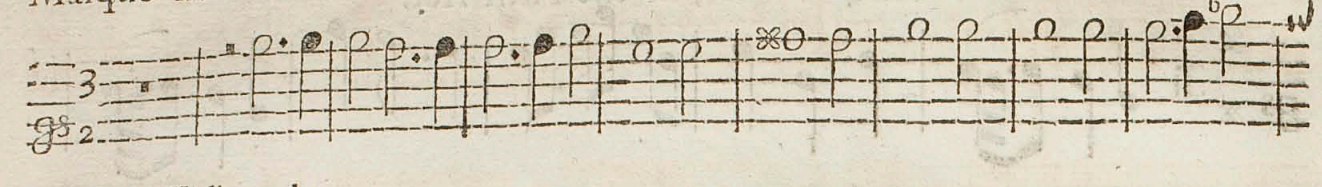
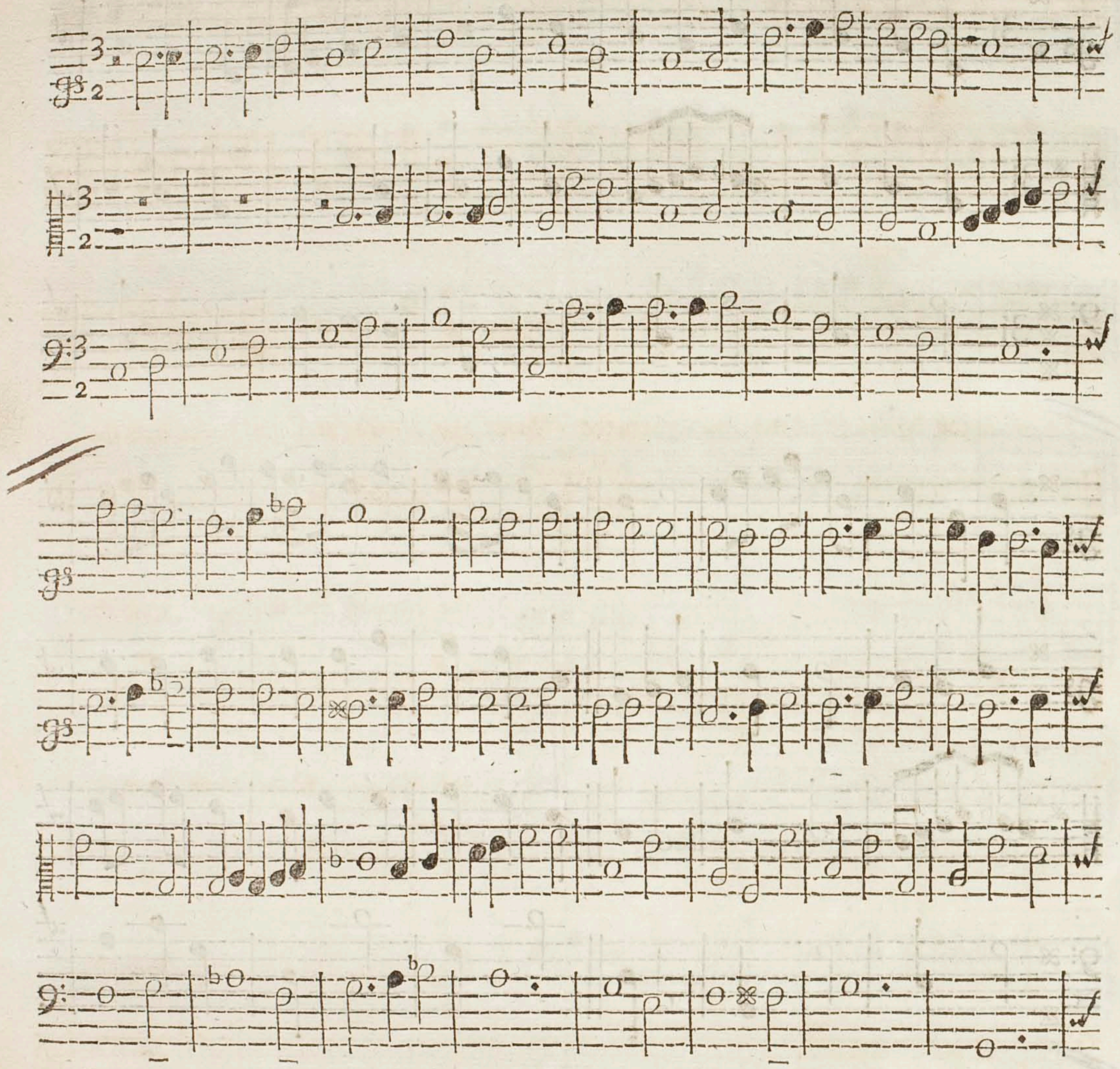
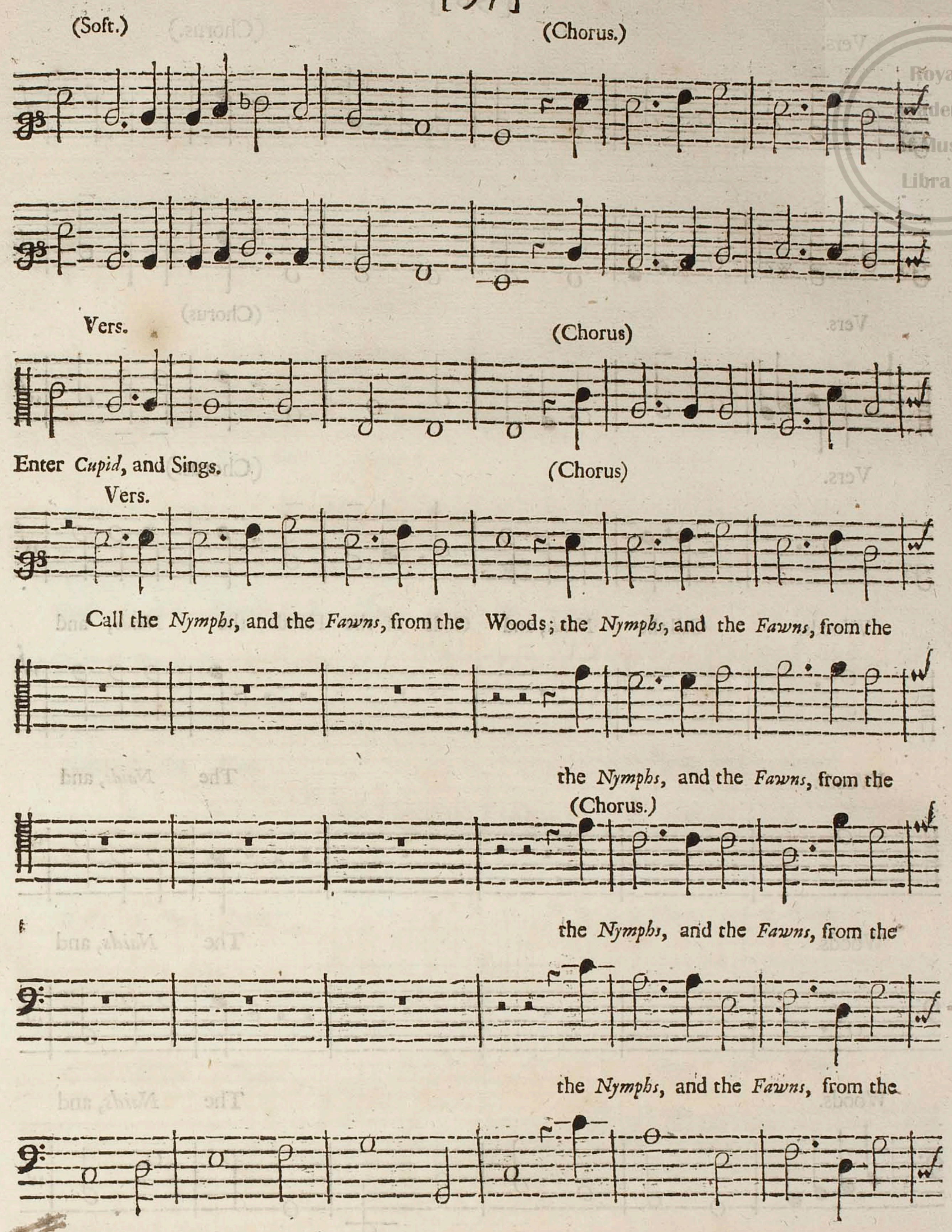
Masque in the same Act.



Prelude for Violins only.





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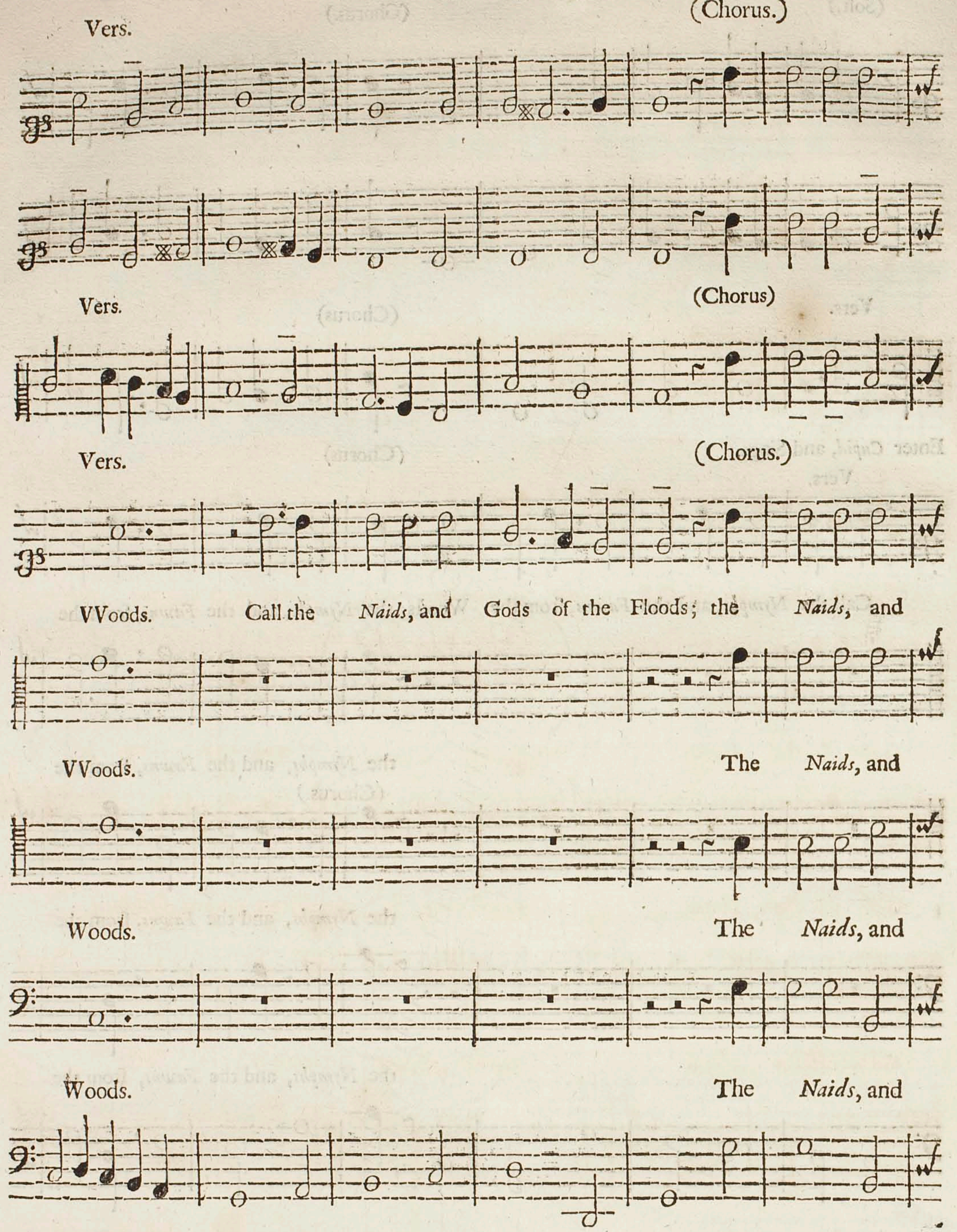

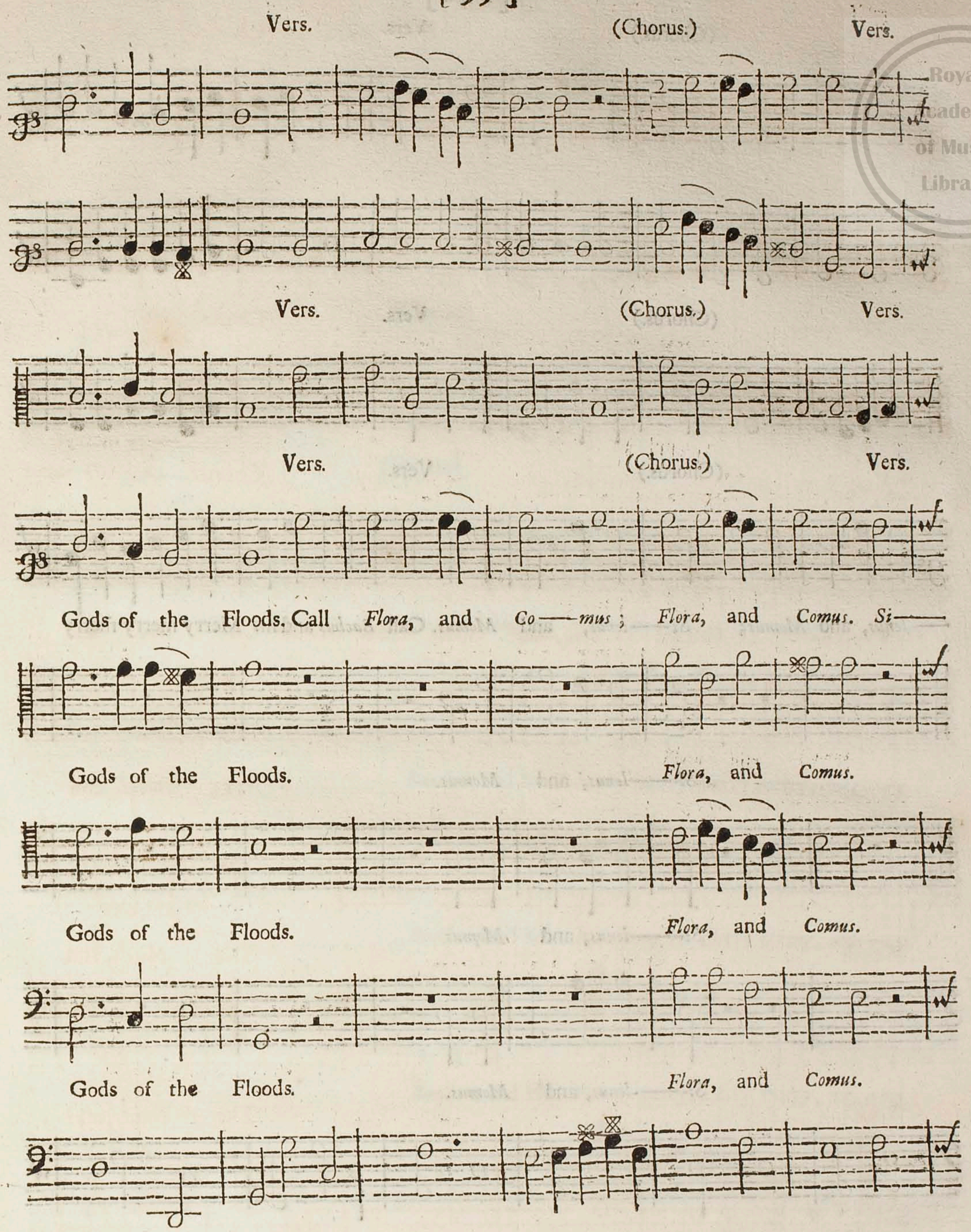

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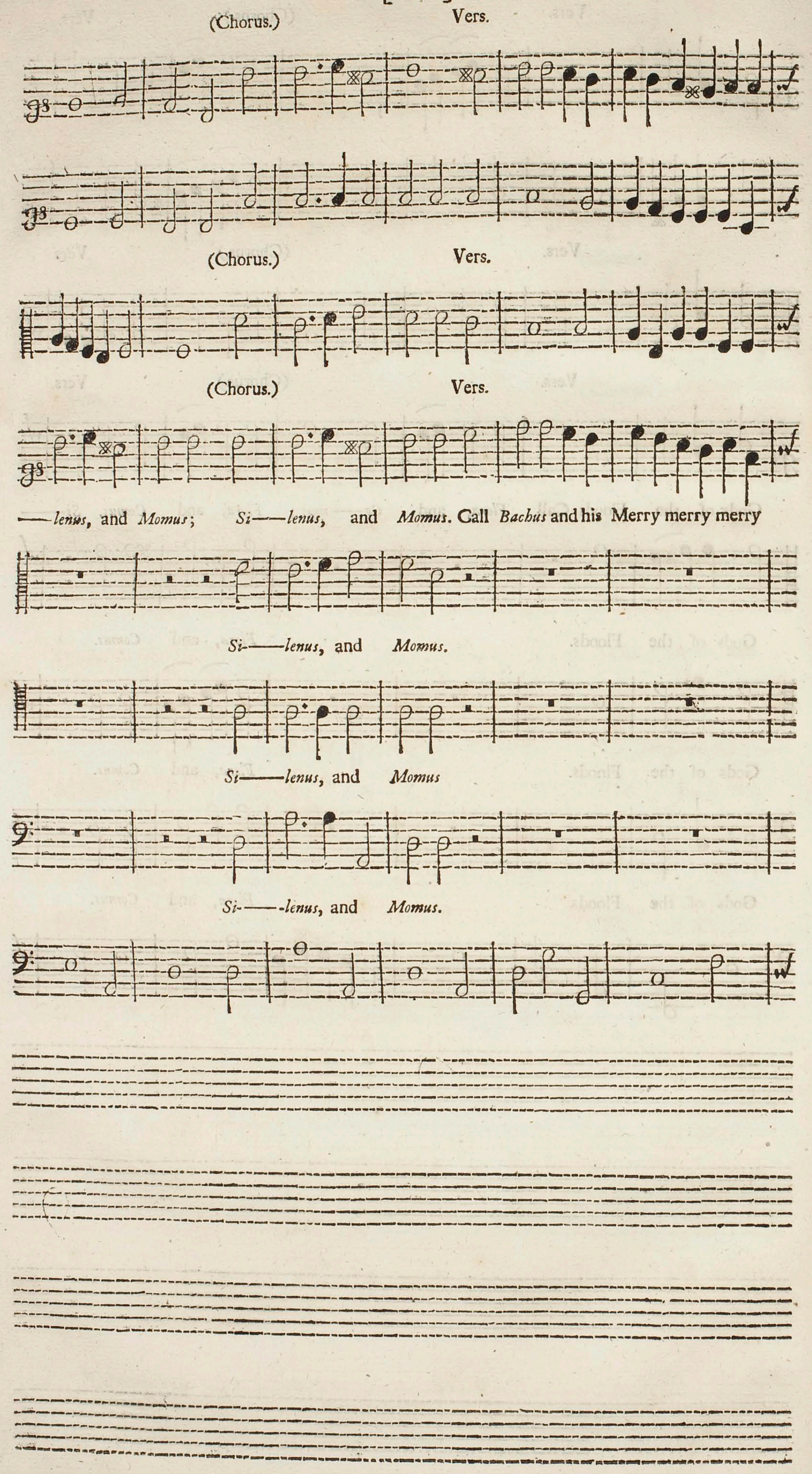
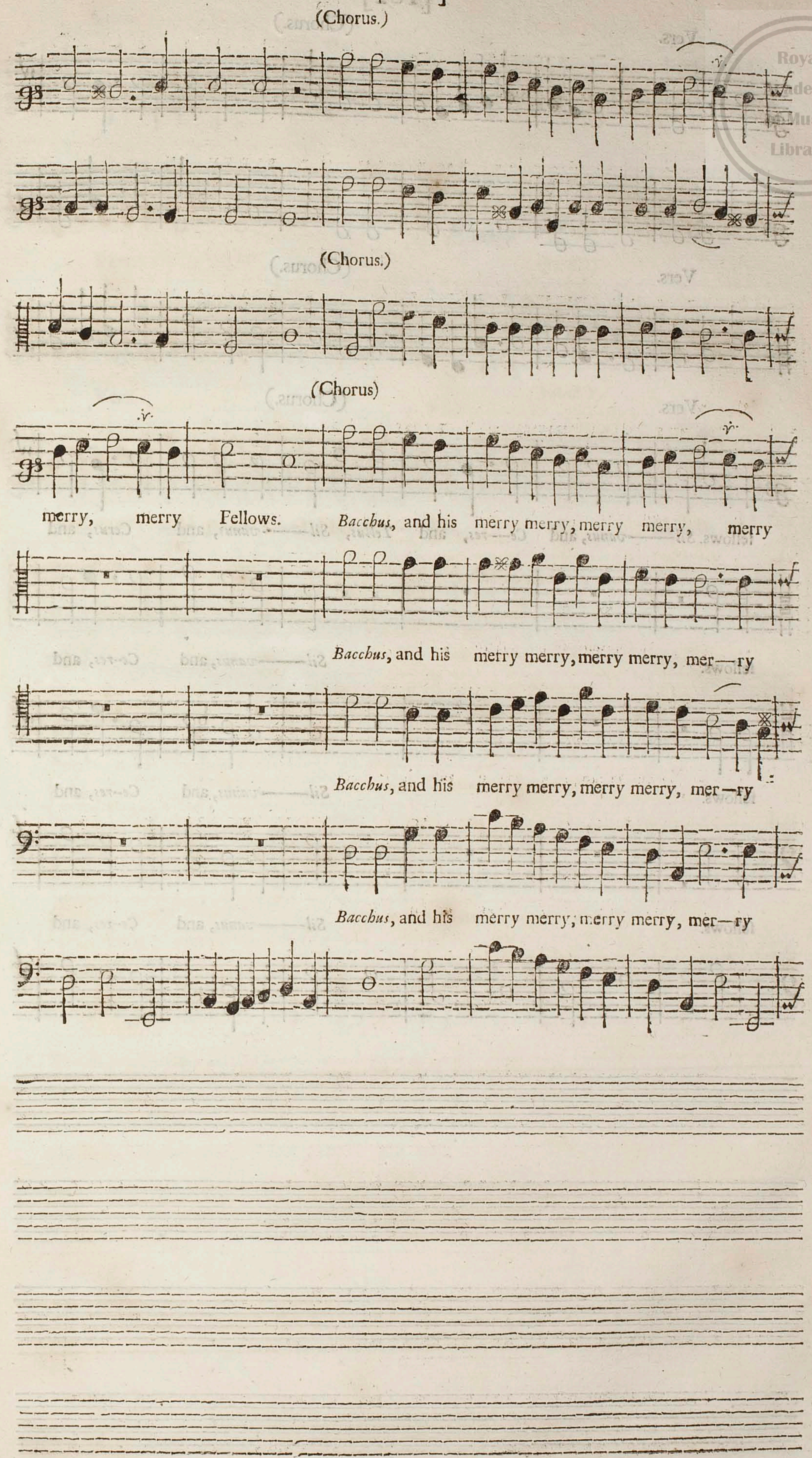
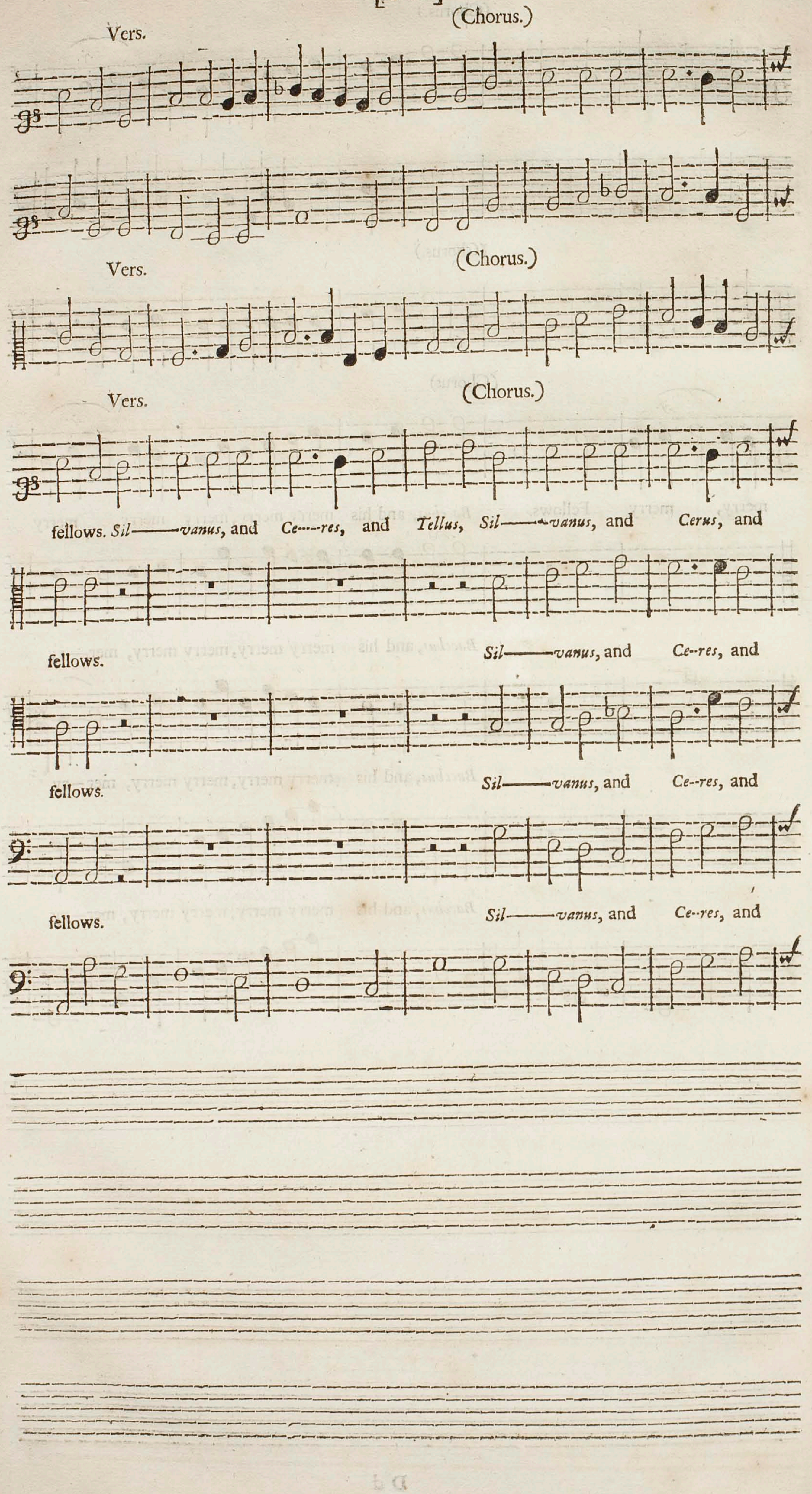

(Chorus.) Vers.
(Chorus.) Vers.
(Chorus.) Vers.
—lenus, and Momus; Si——lenus, and Momus. Call Bachus and his Merry merry merry
Si——lenus, and Momus.
Si——lenus, and Momus
Si——-lenus, and Momus.


(Chorus.)
(Chorus.)
(Chorus)
merry, merry Fellows. Bacchus, and his merry merry, merry merry, merry
Bacchus, and his merry merry, merry merry, mer—ry
Bacchus, and his merry merry, merry merry, mer—ry
Bacchus, and his merry merry, merry merry, mer—ry



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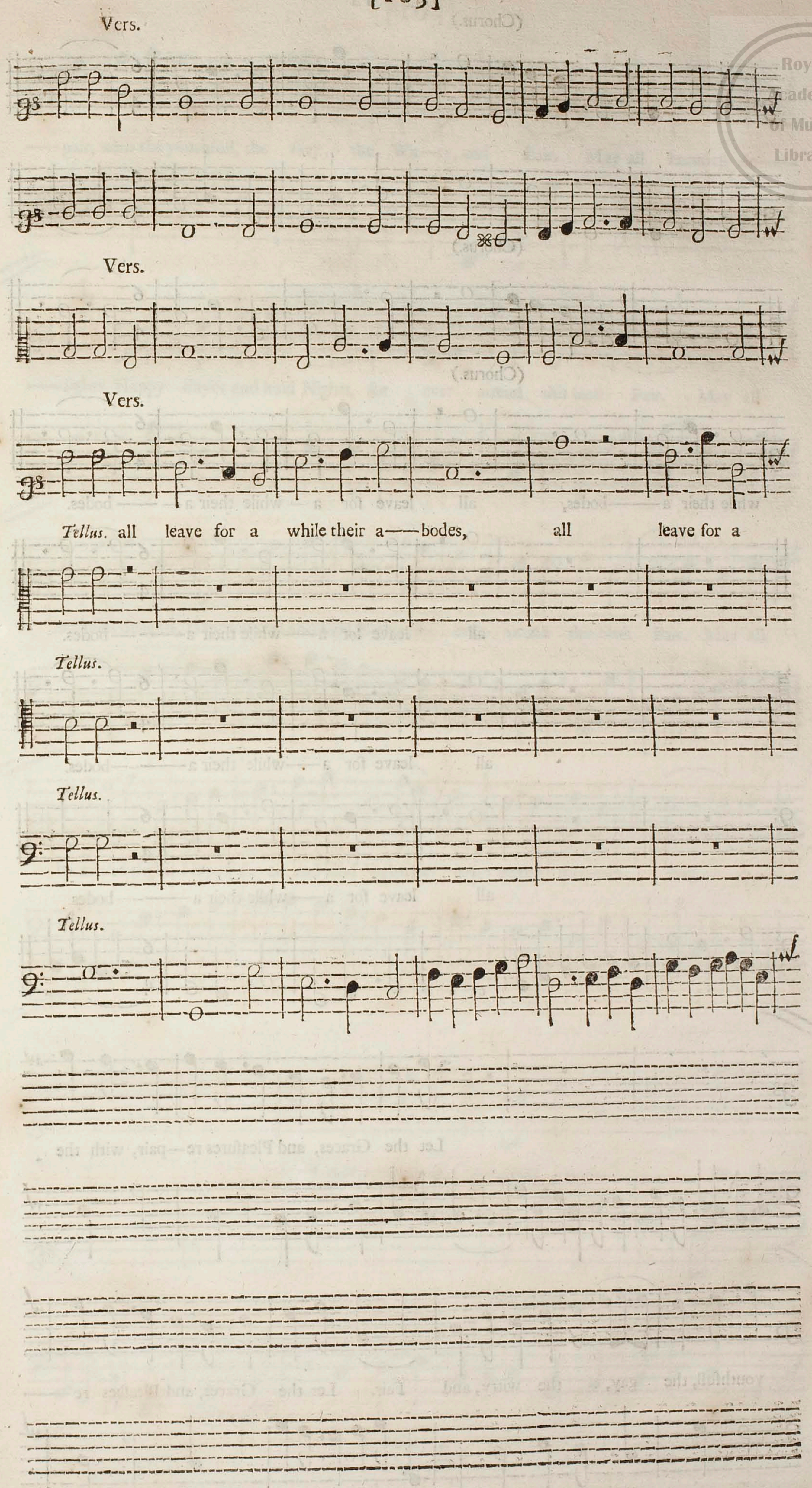

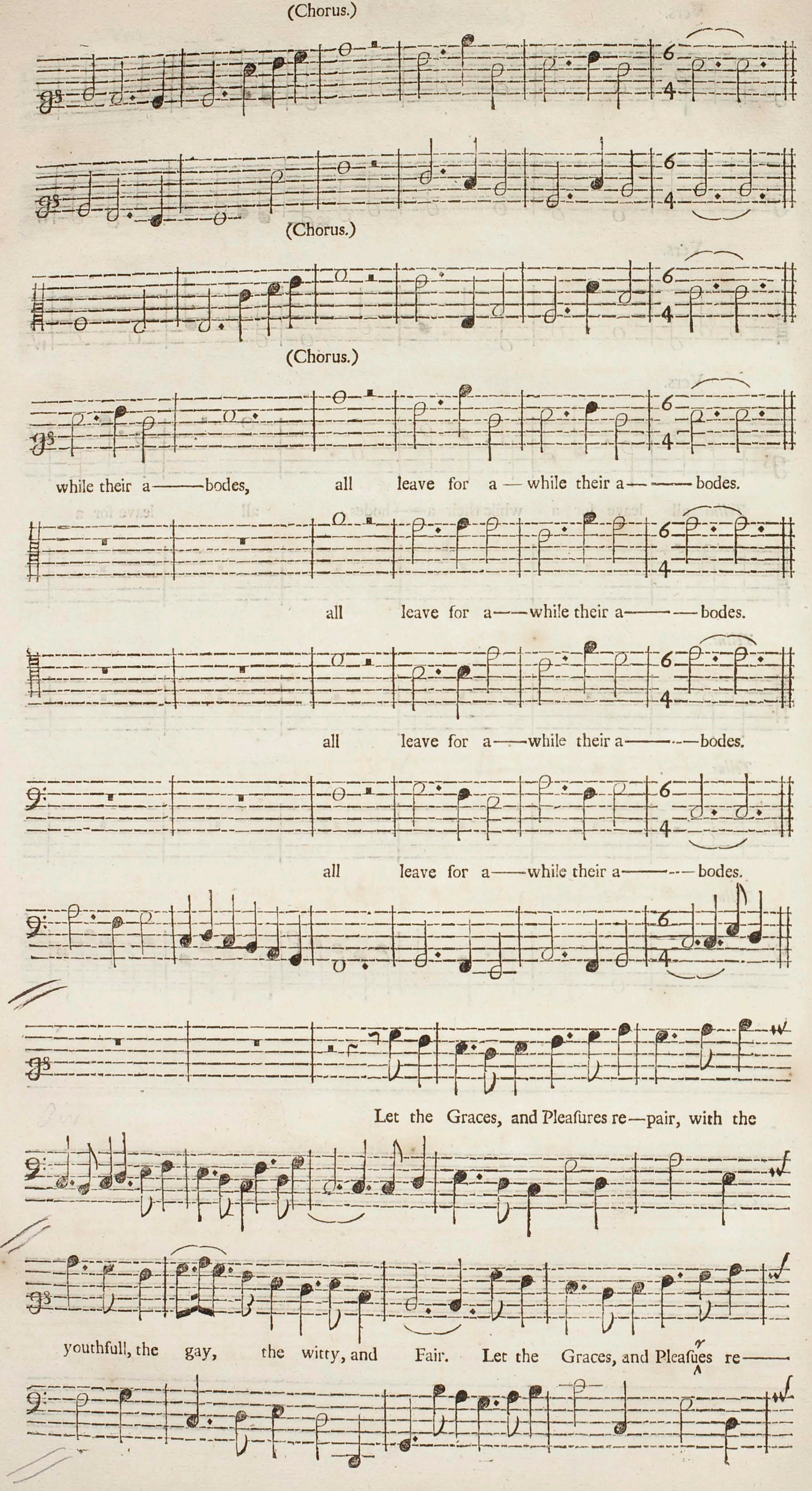

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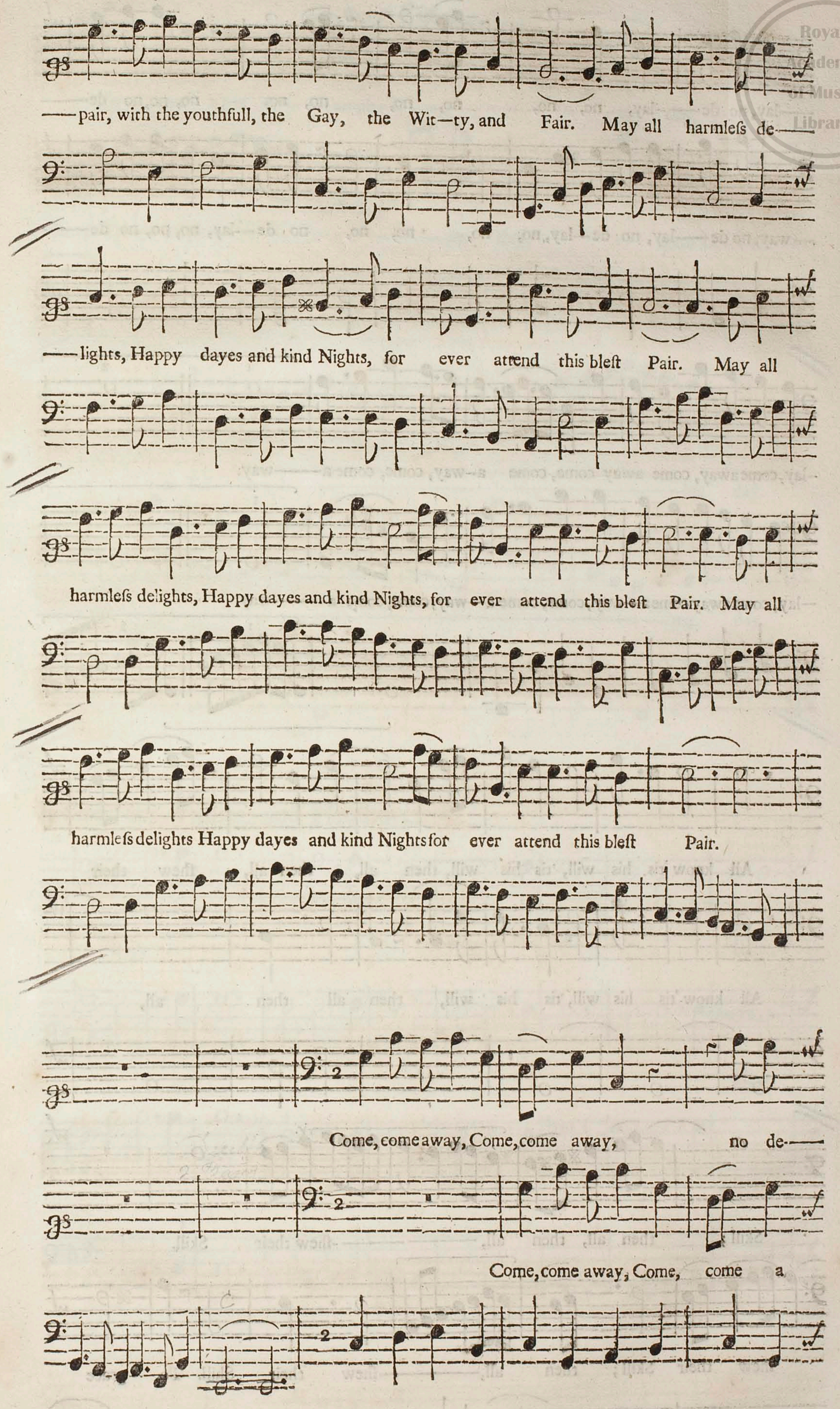

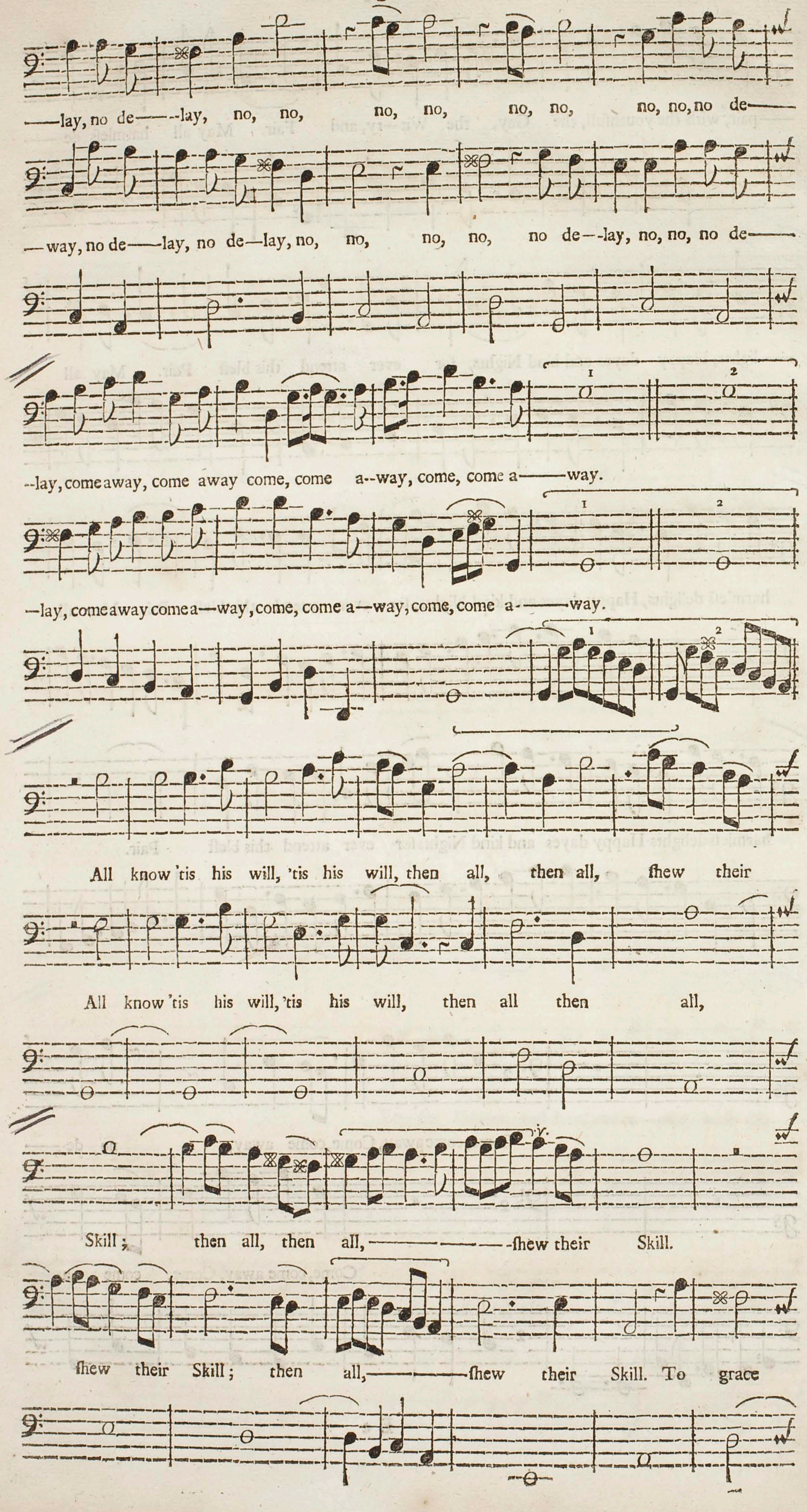

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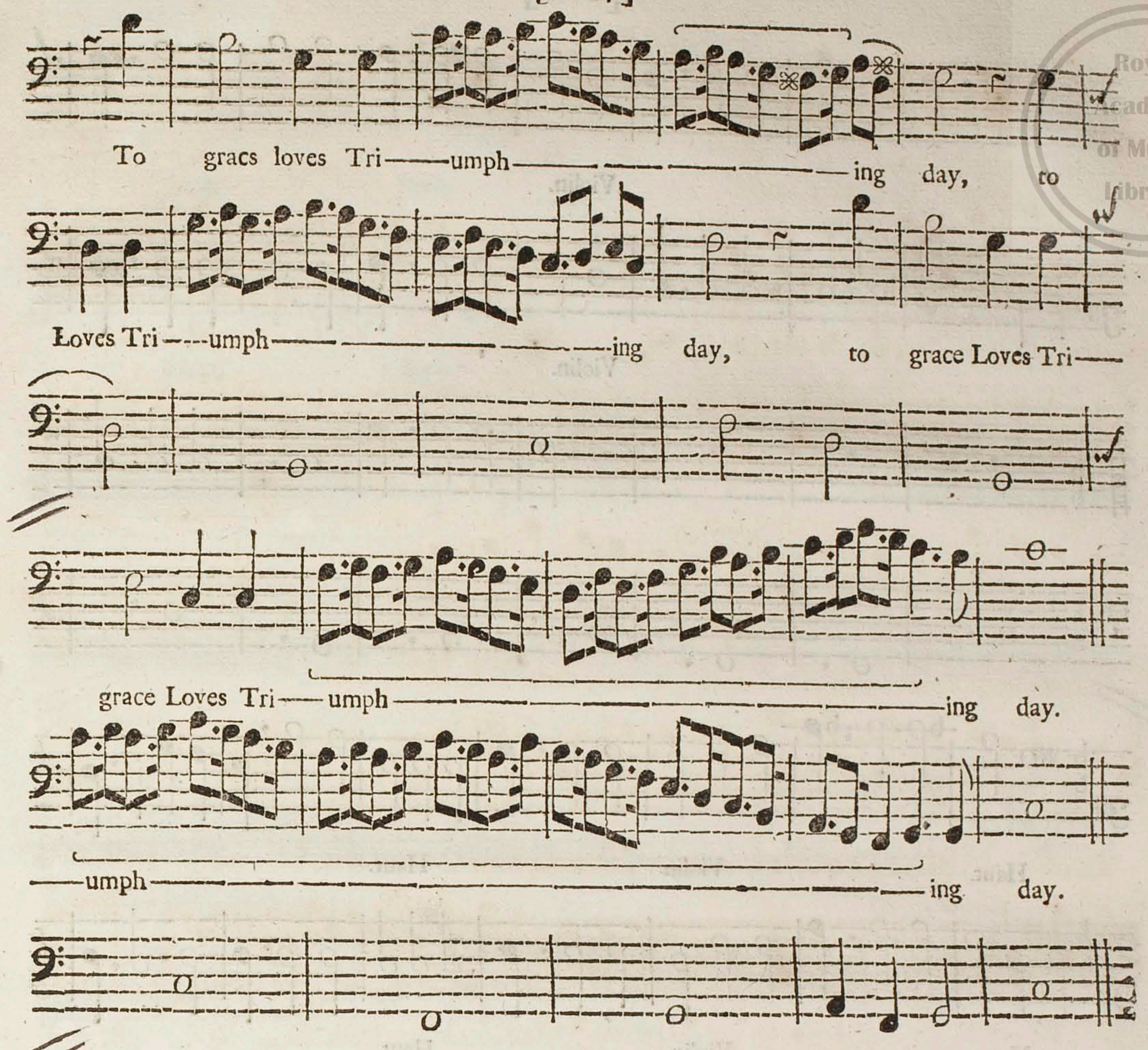
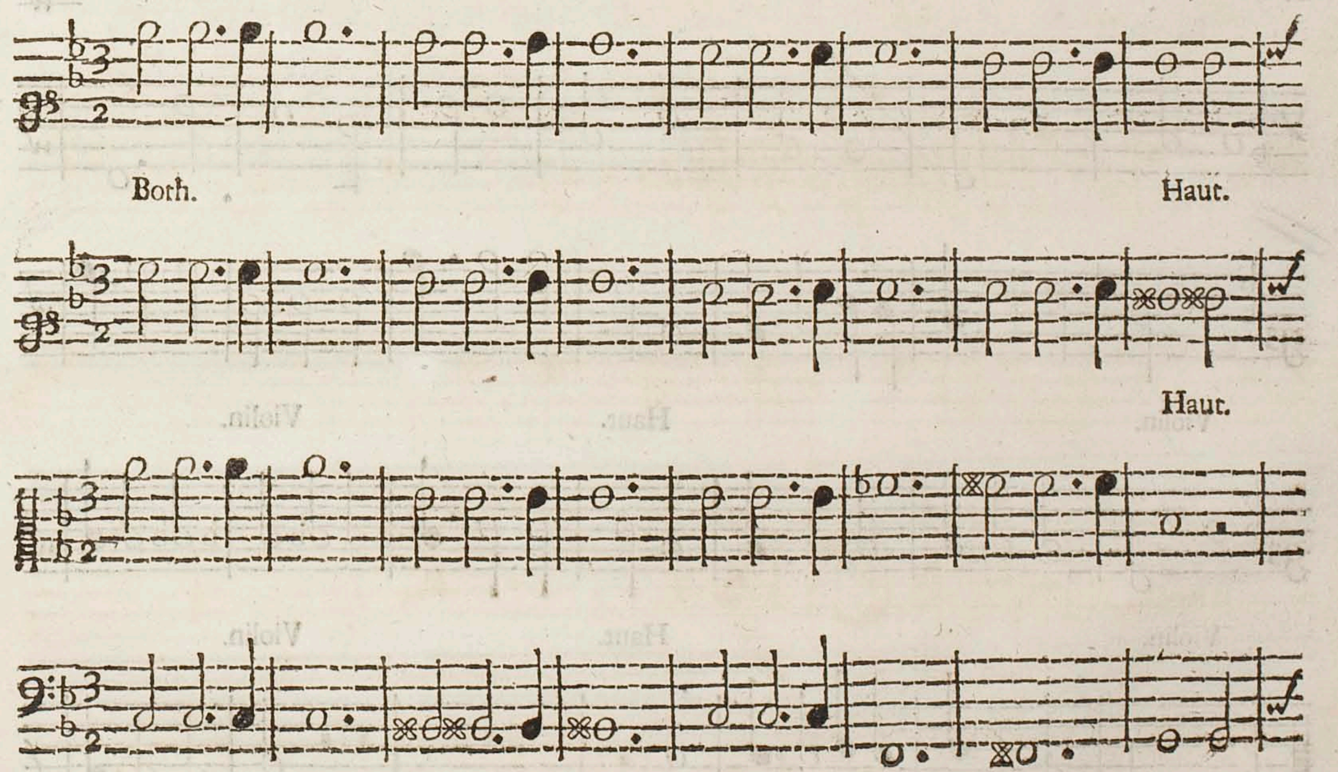
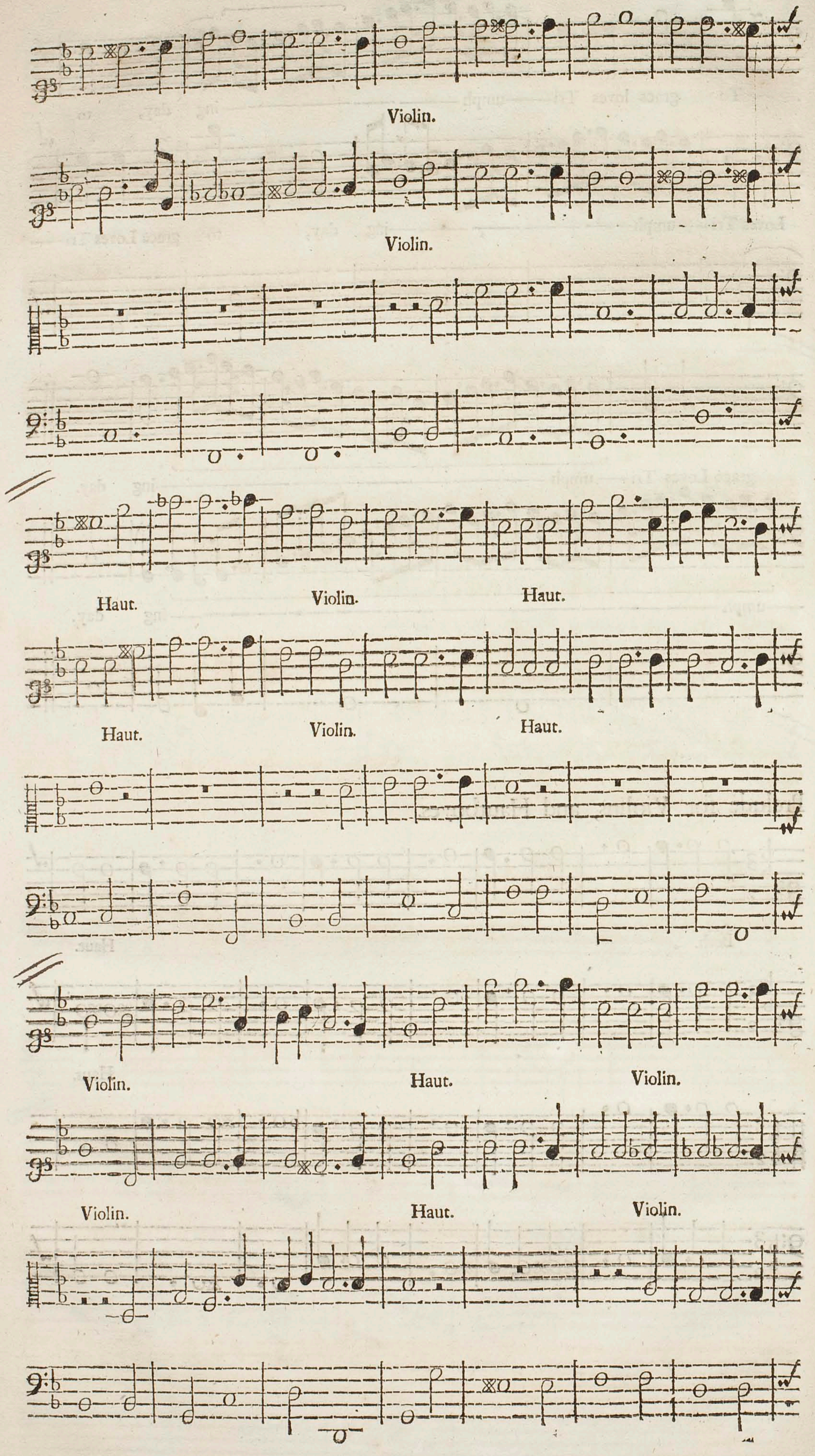


Prelude for Violins, and Hautboyes.





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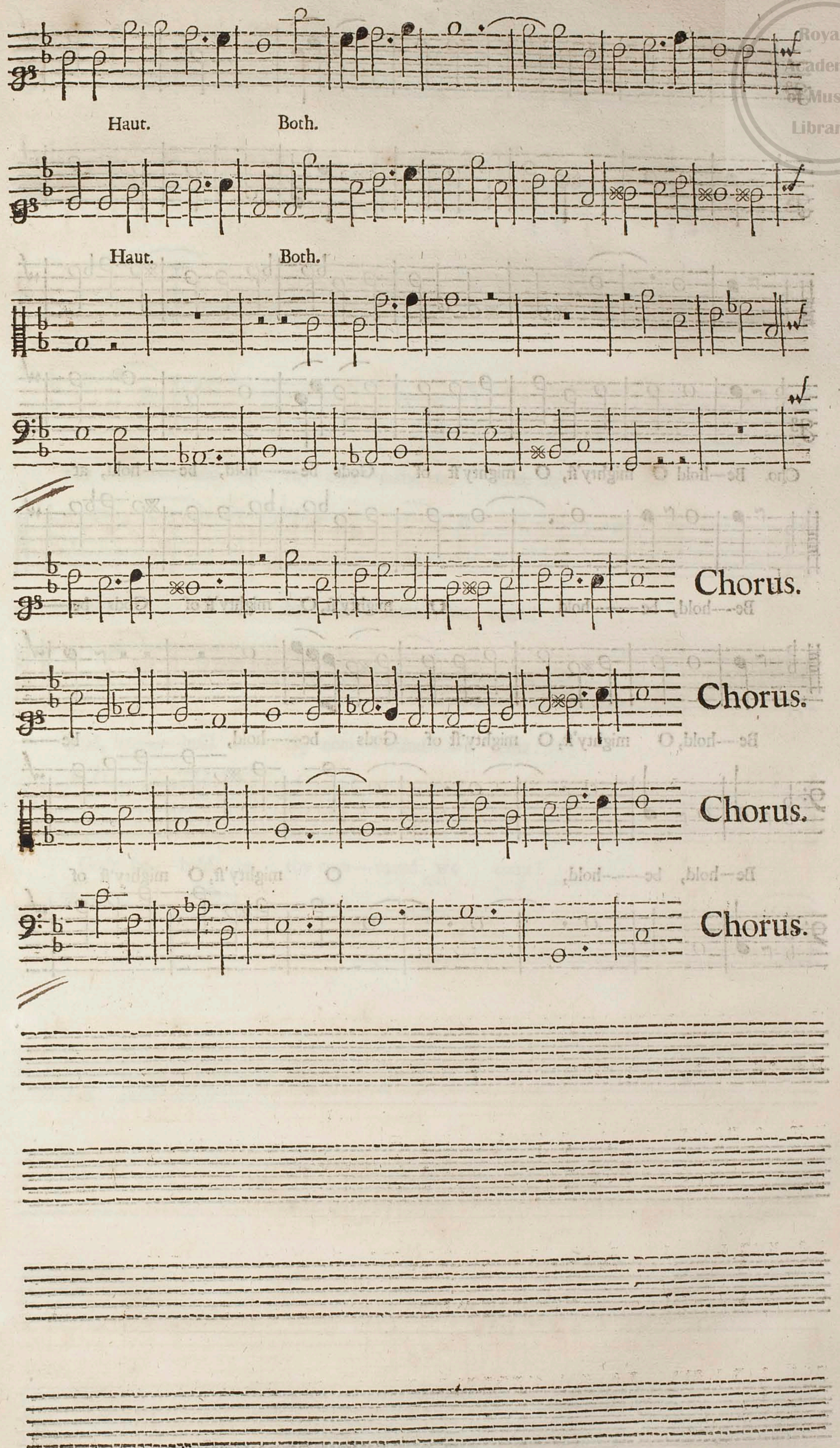

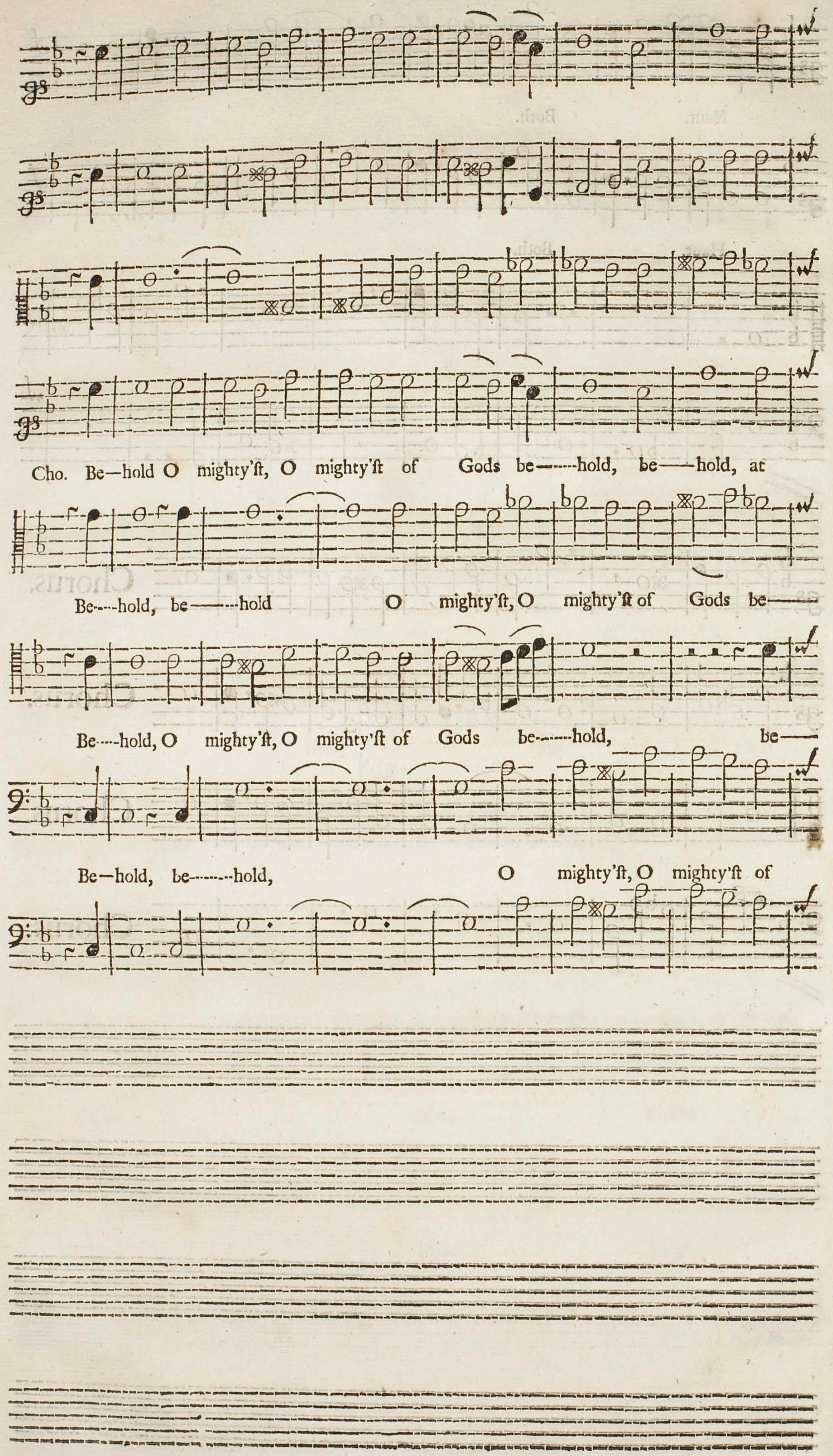

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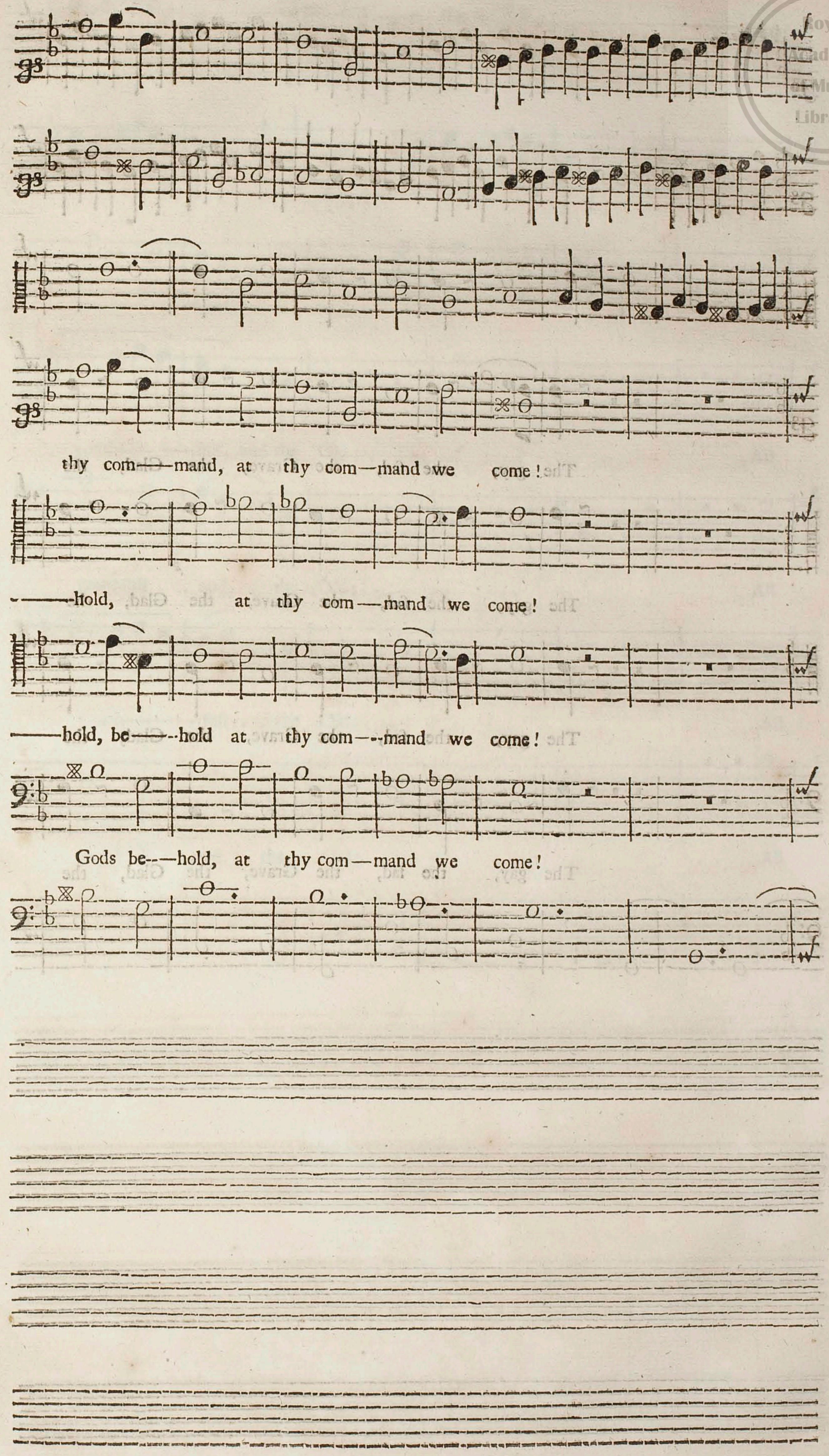

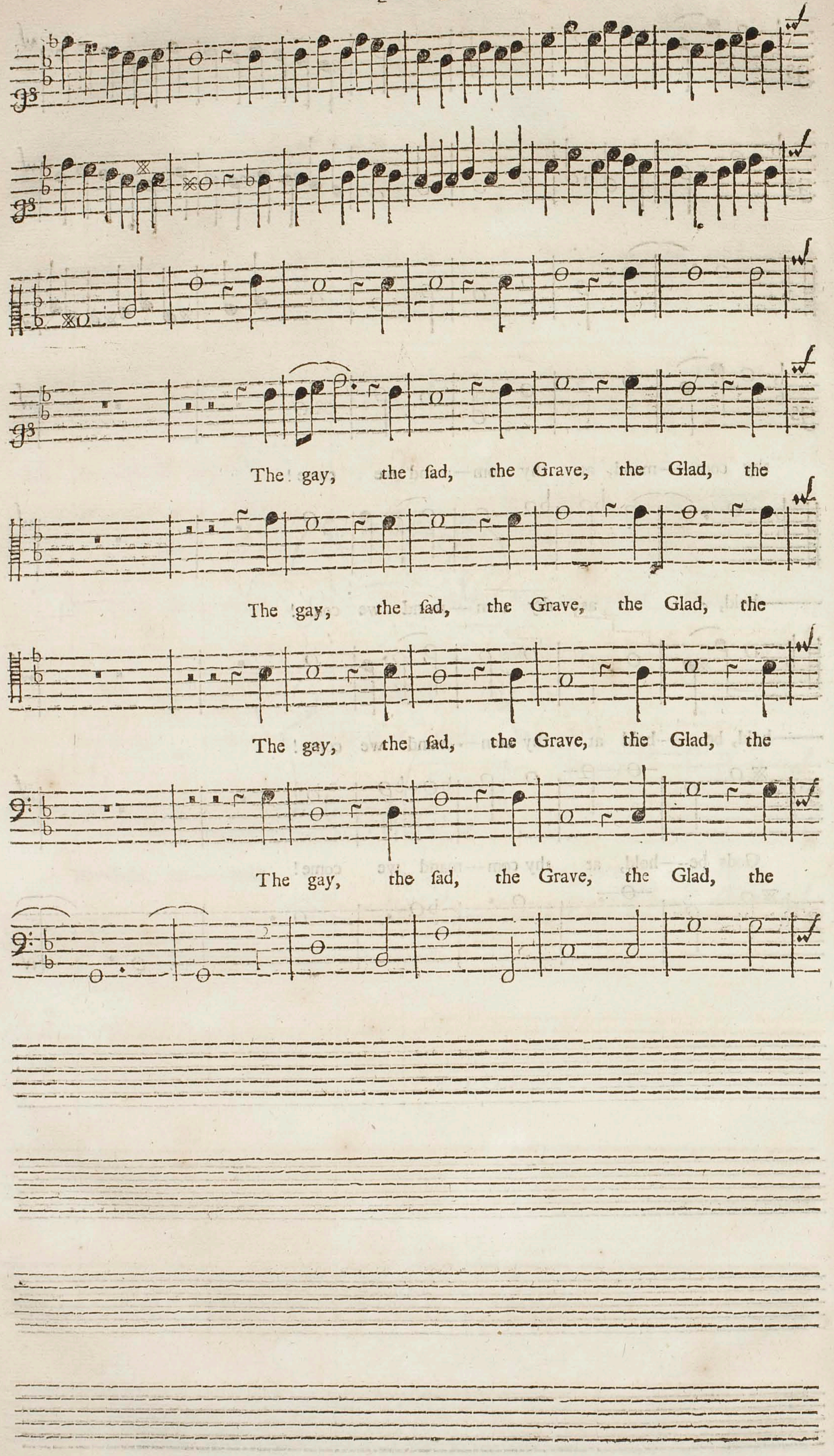

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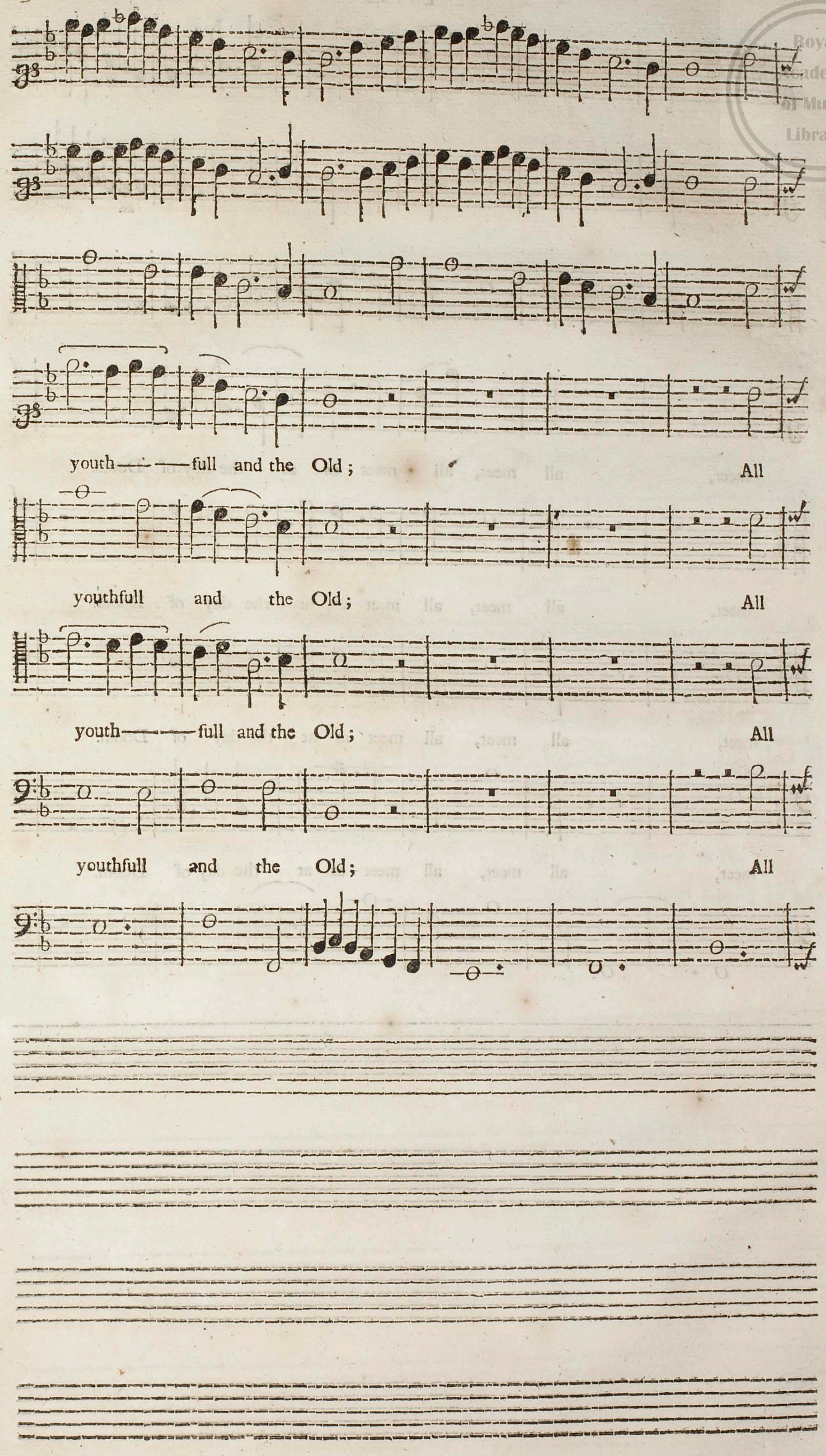

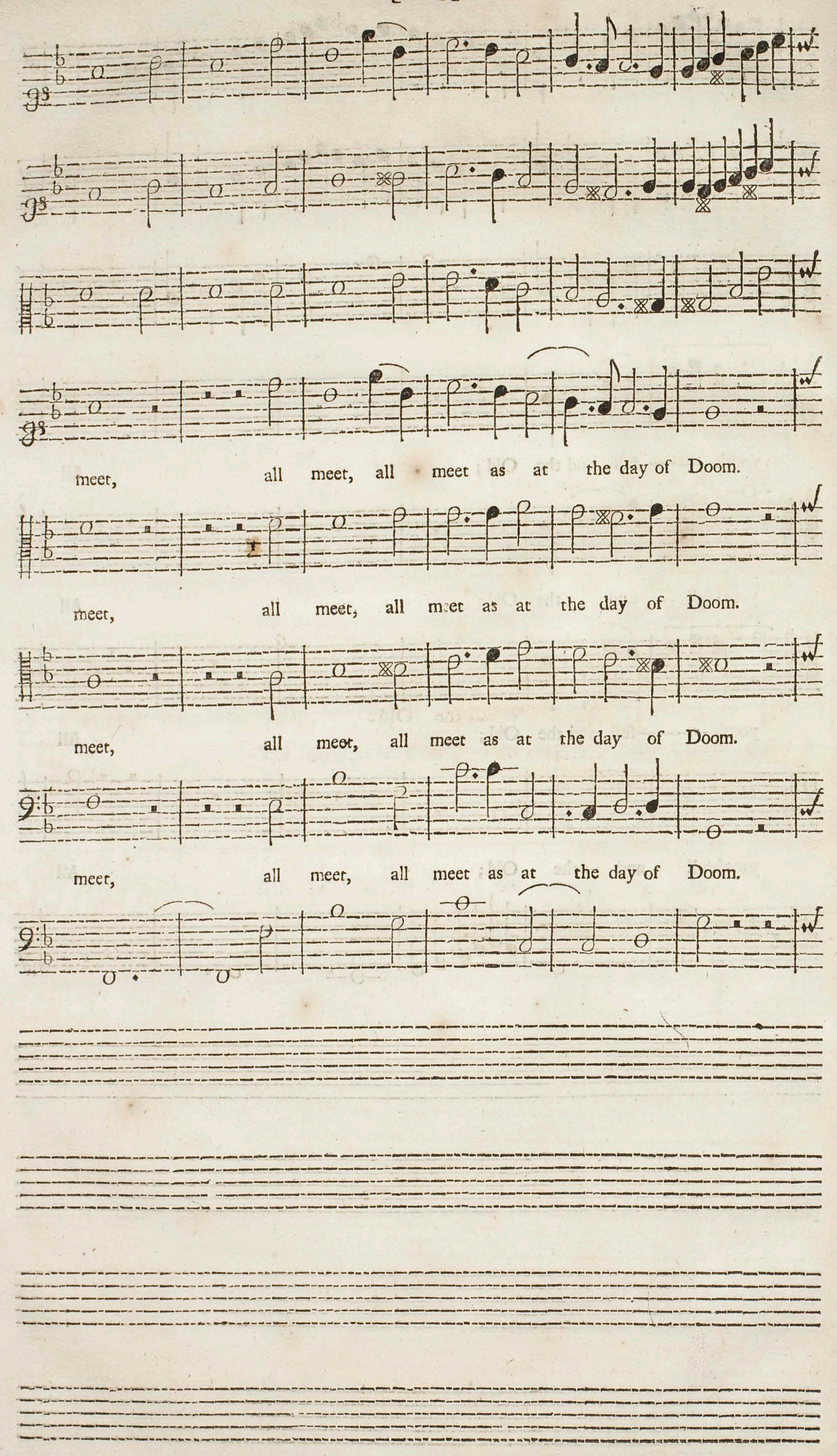

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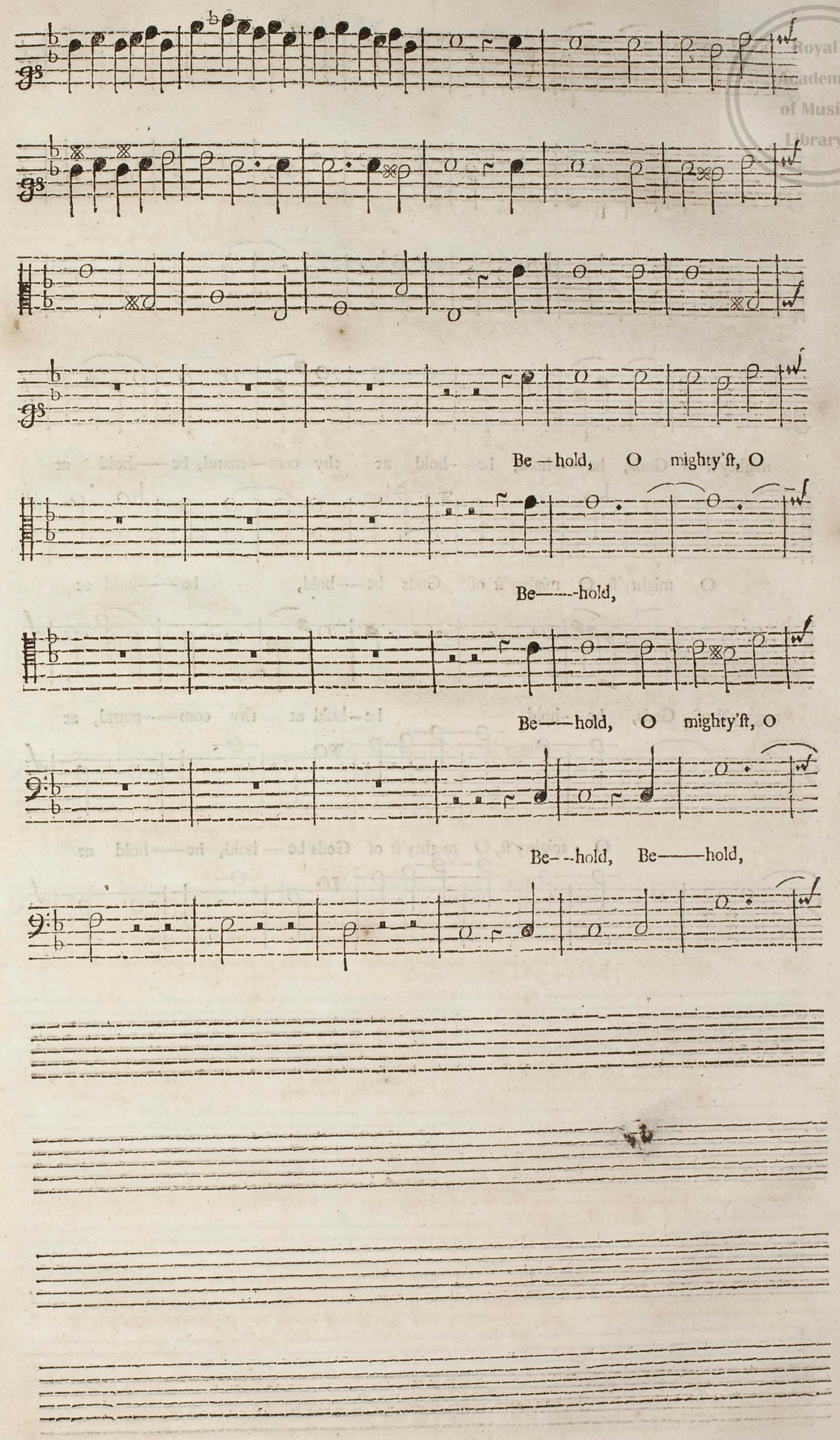

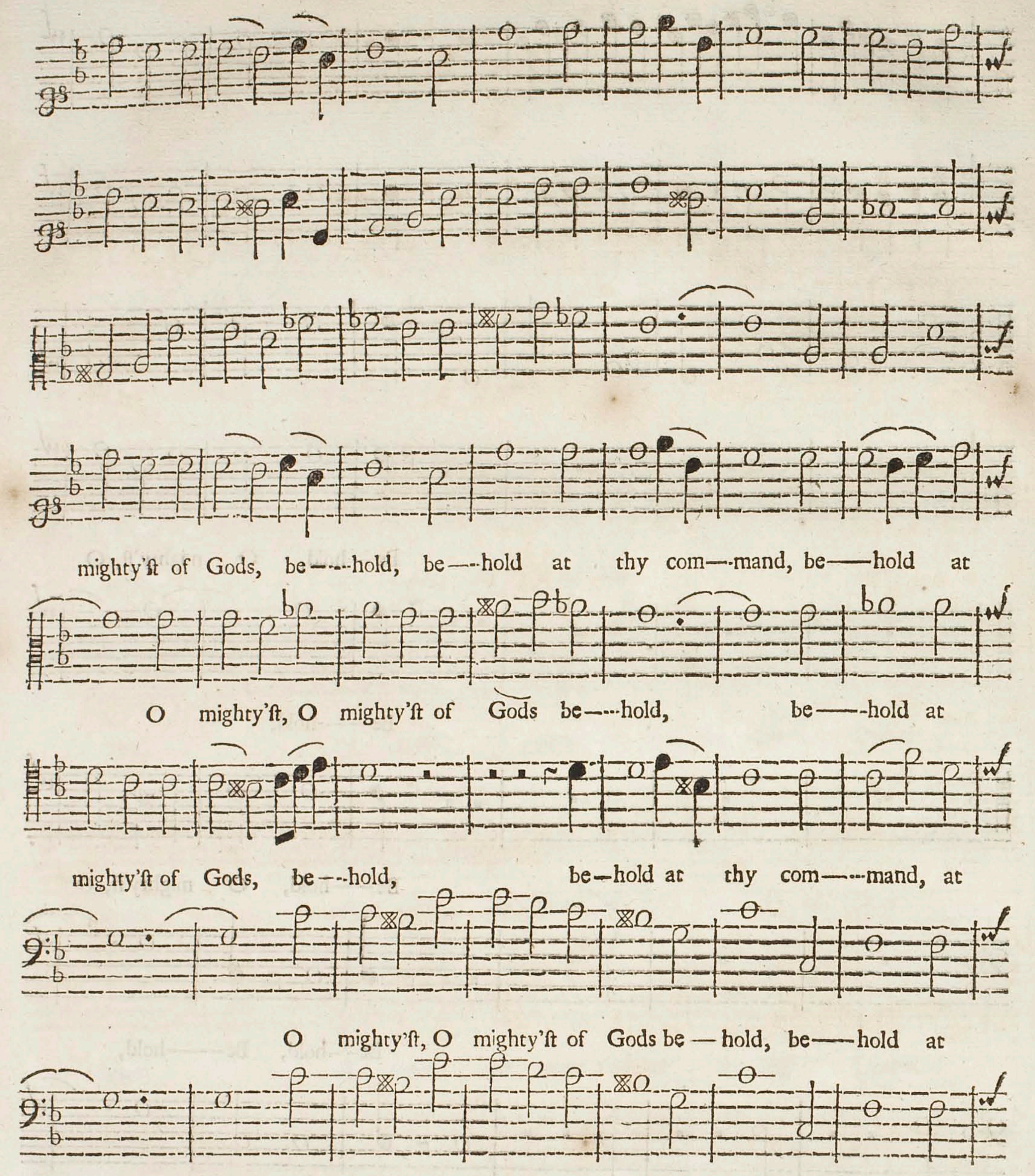

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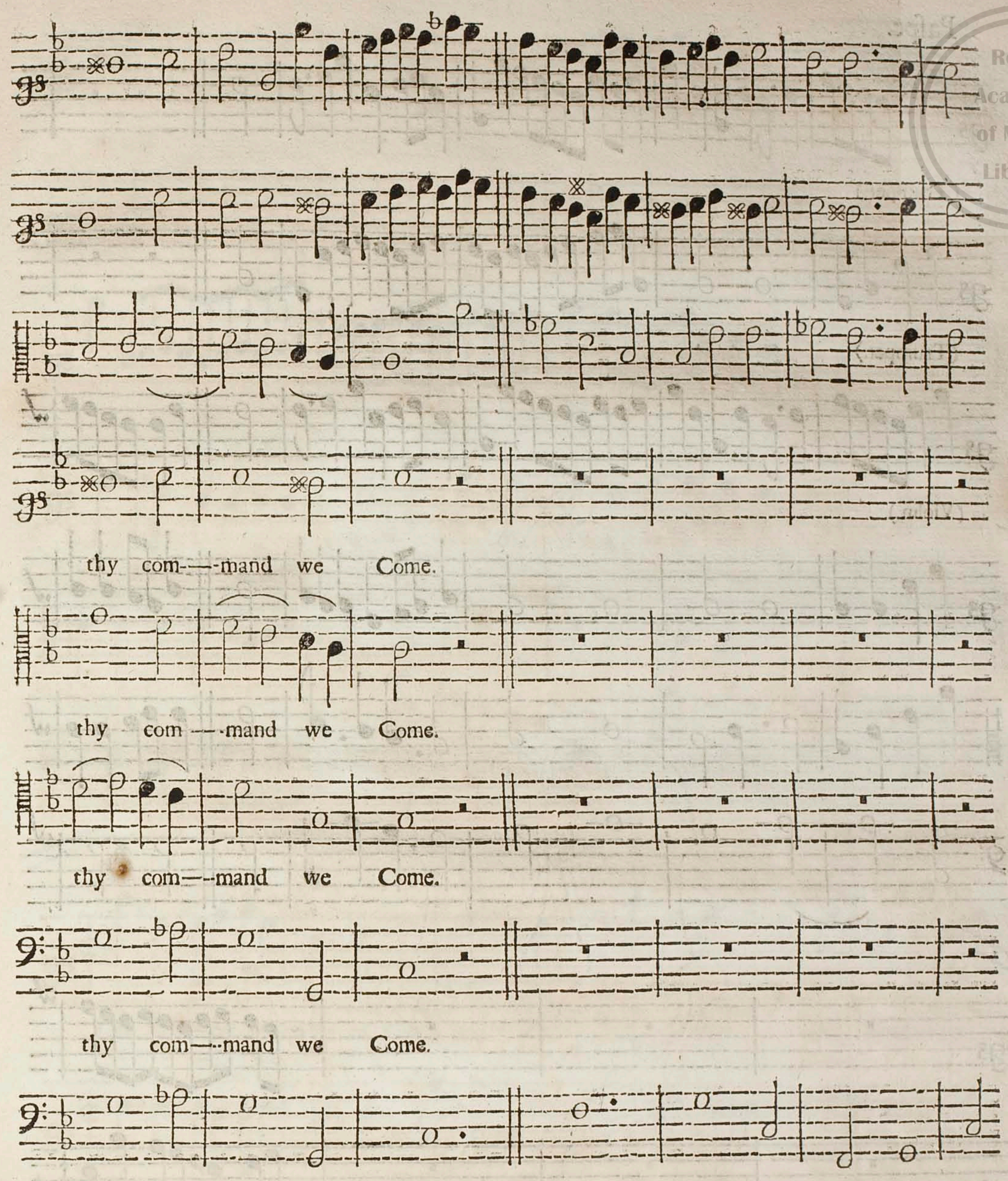
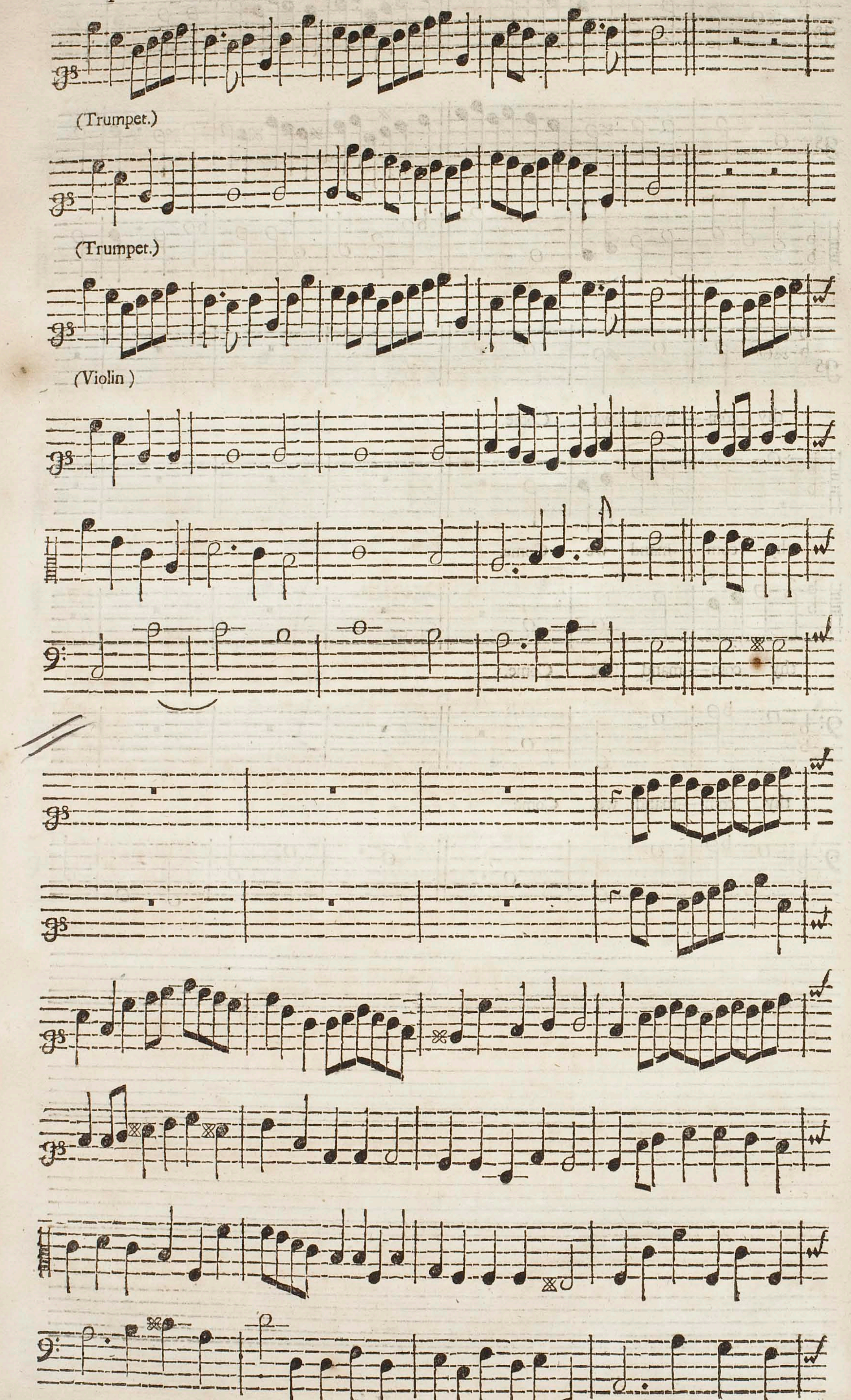


Paſpe.



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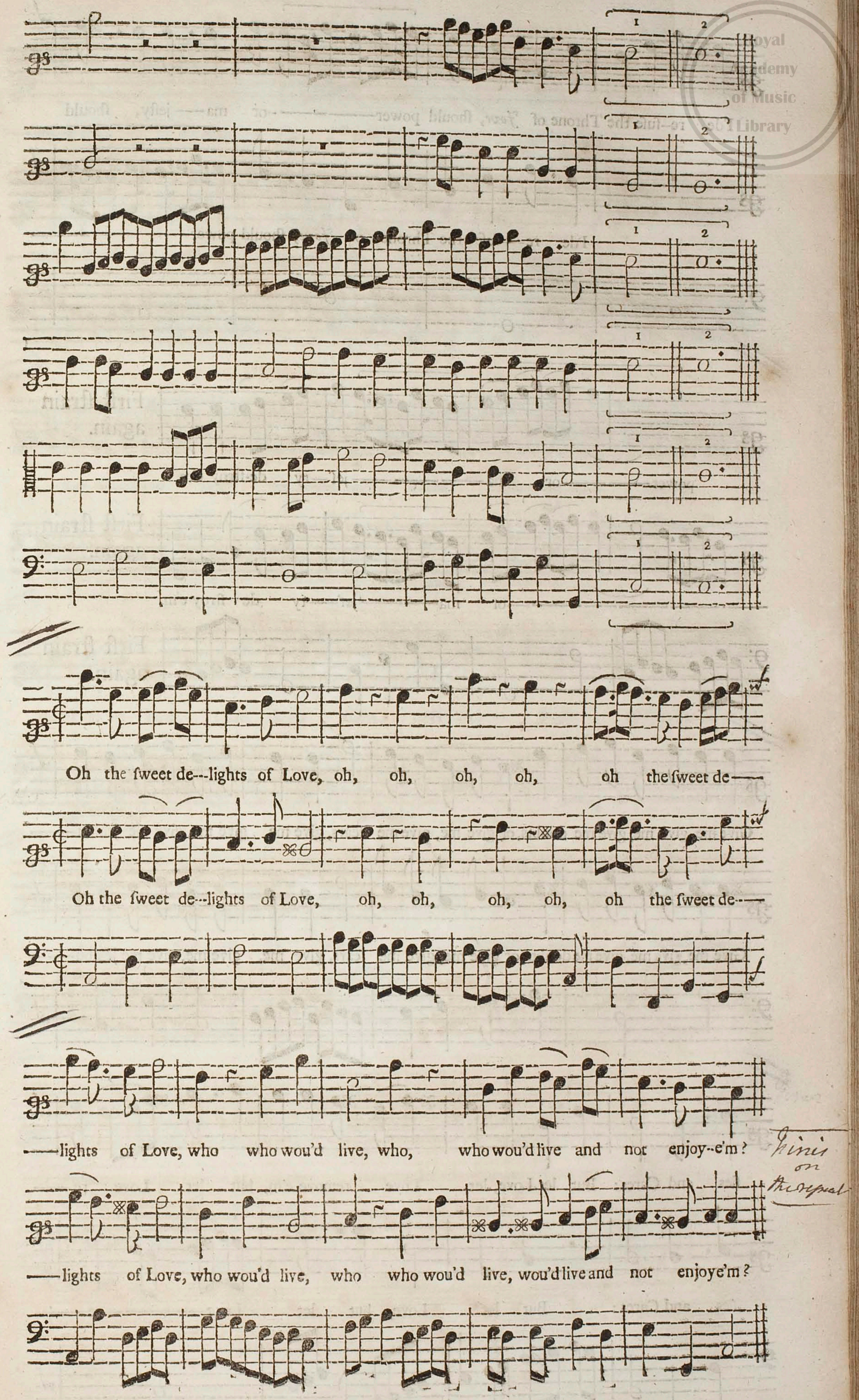

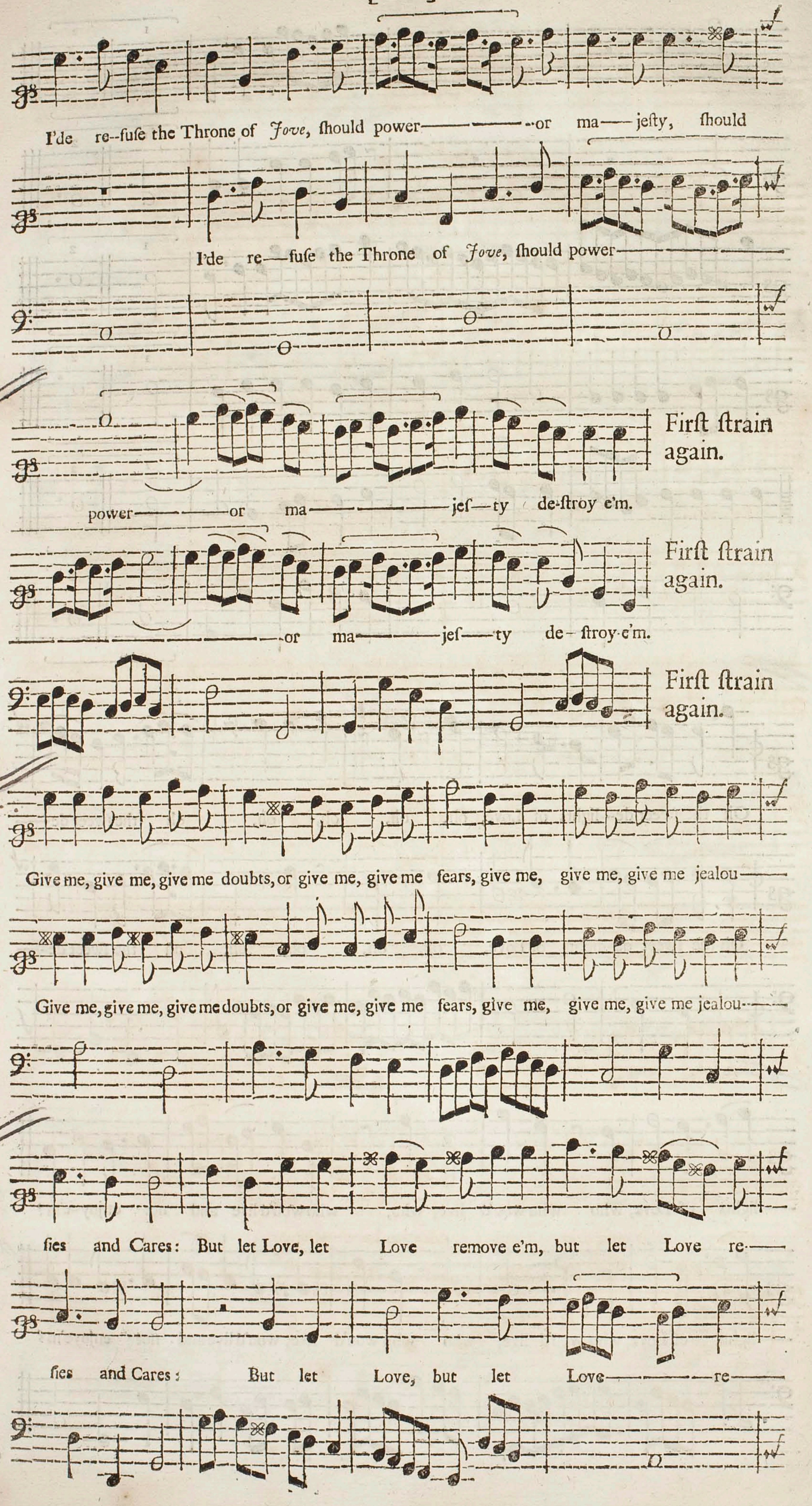

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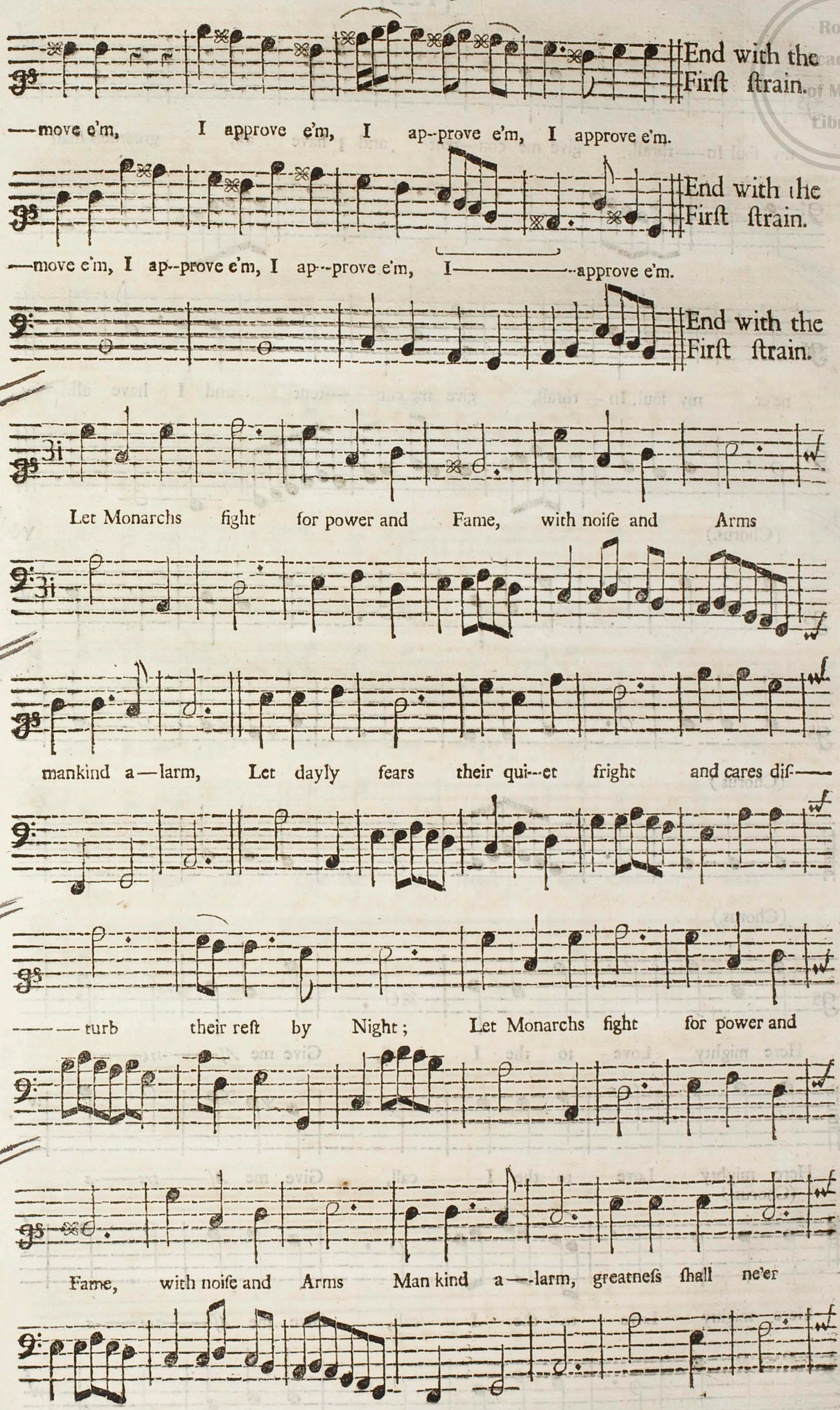

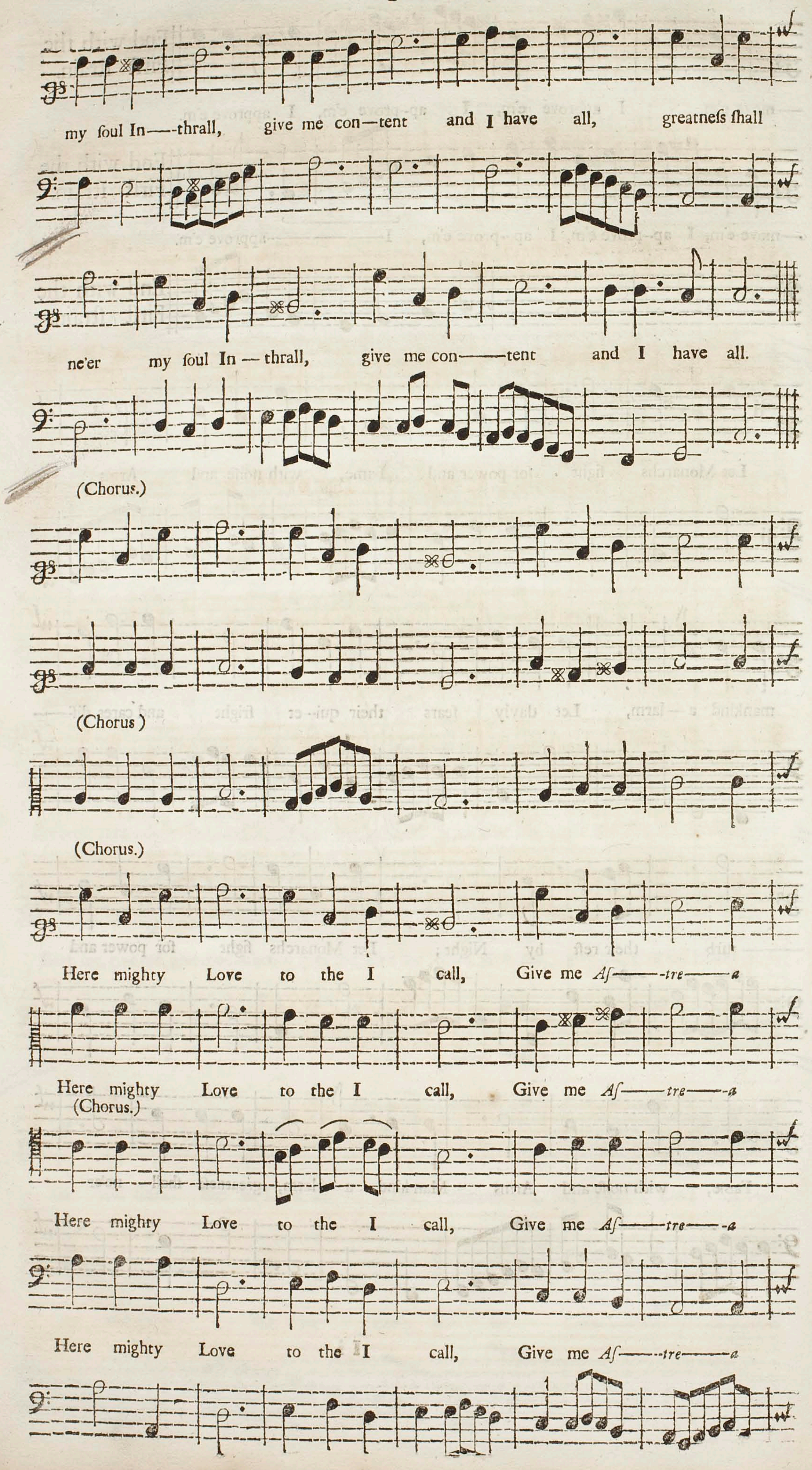

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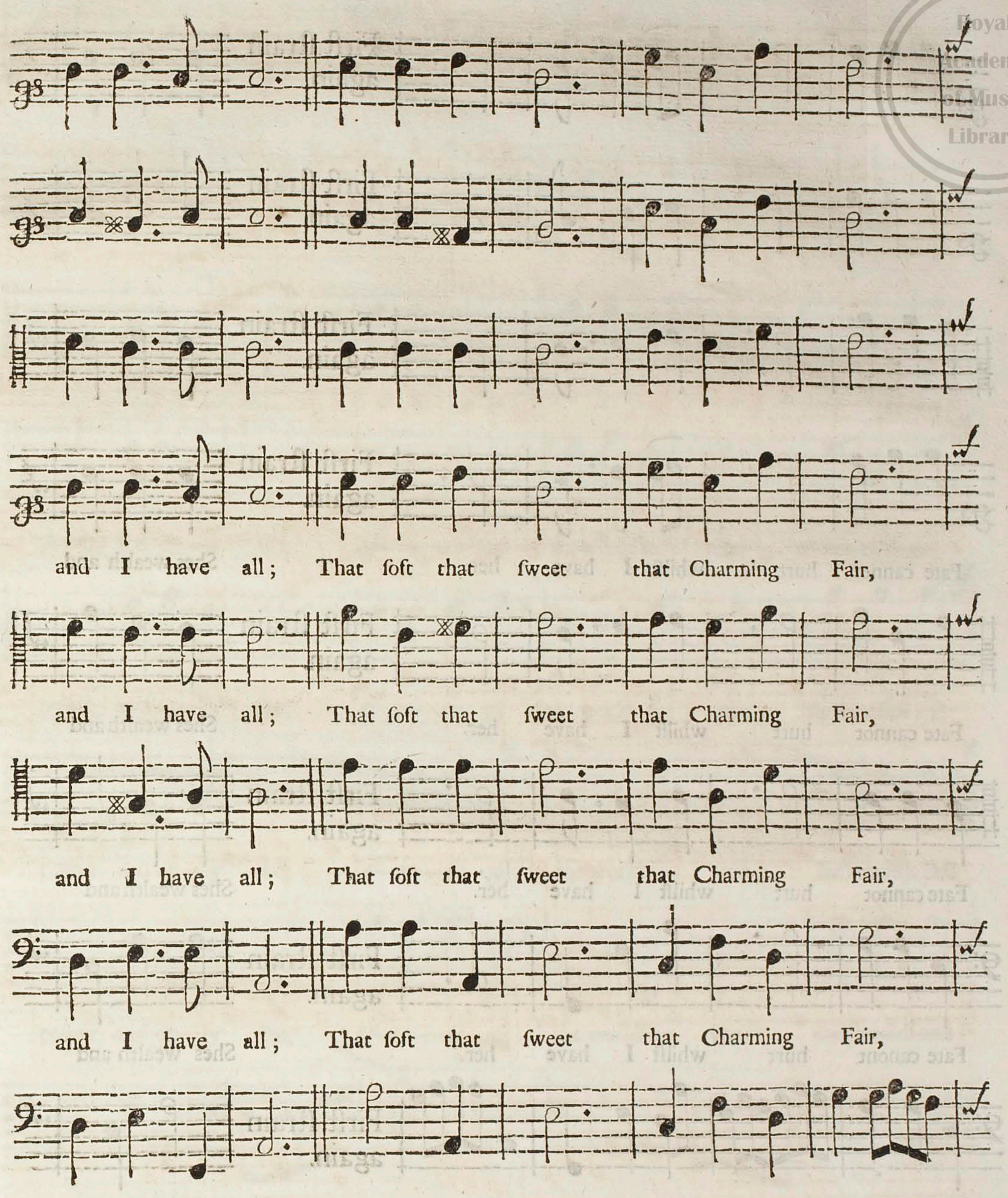

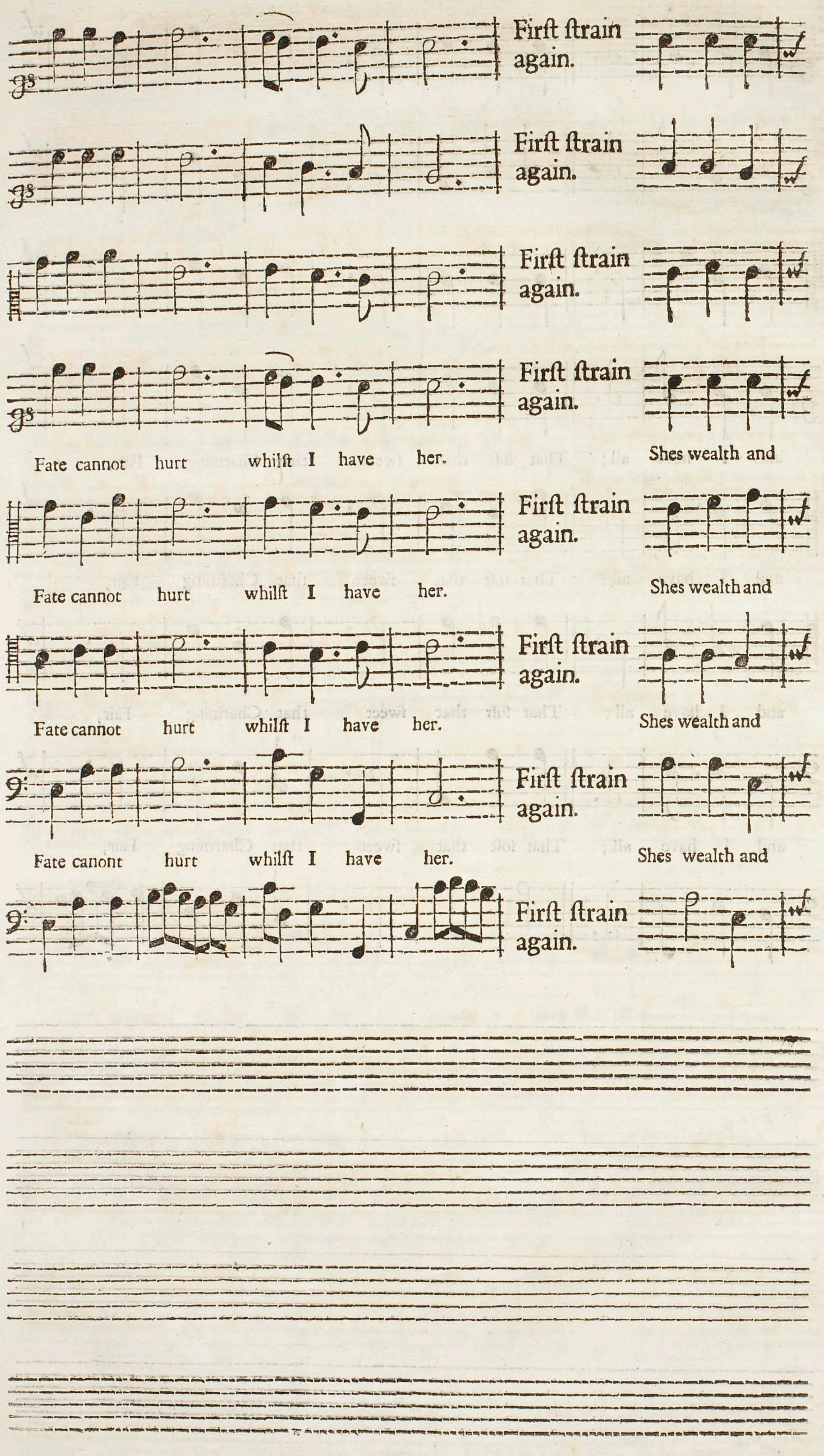

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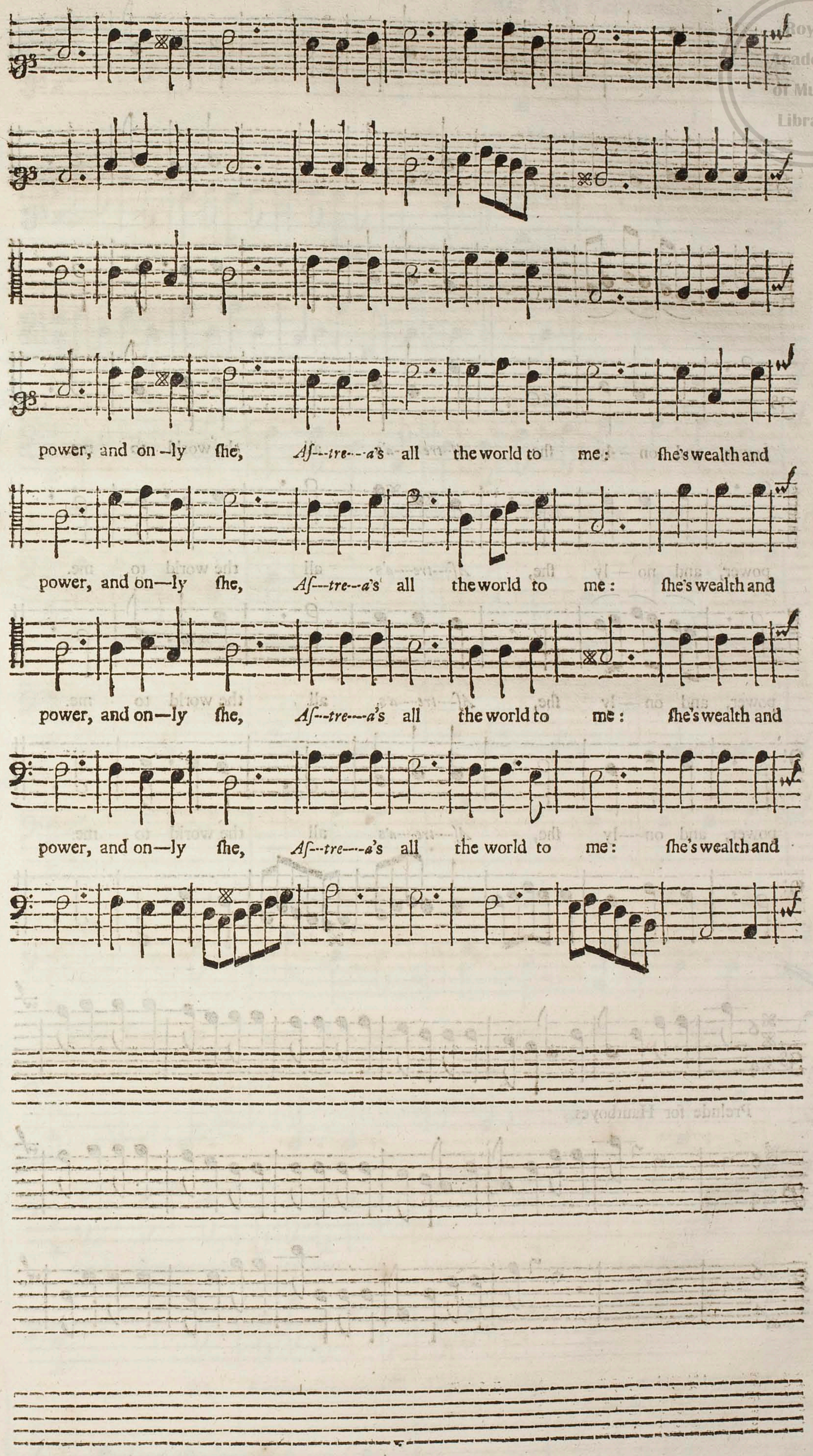

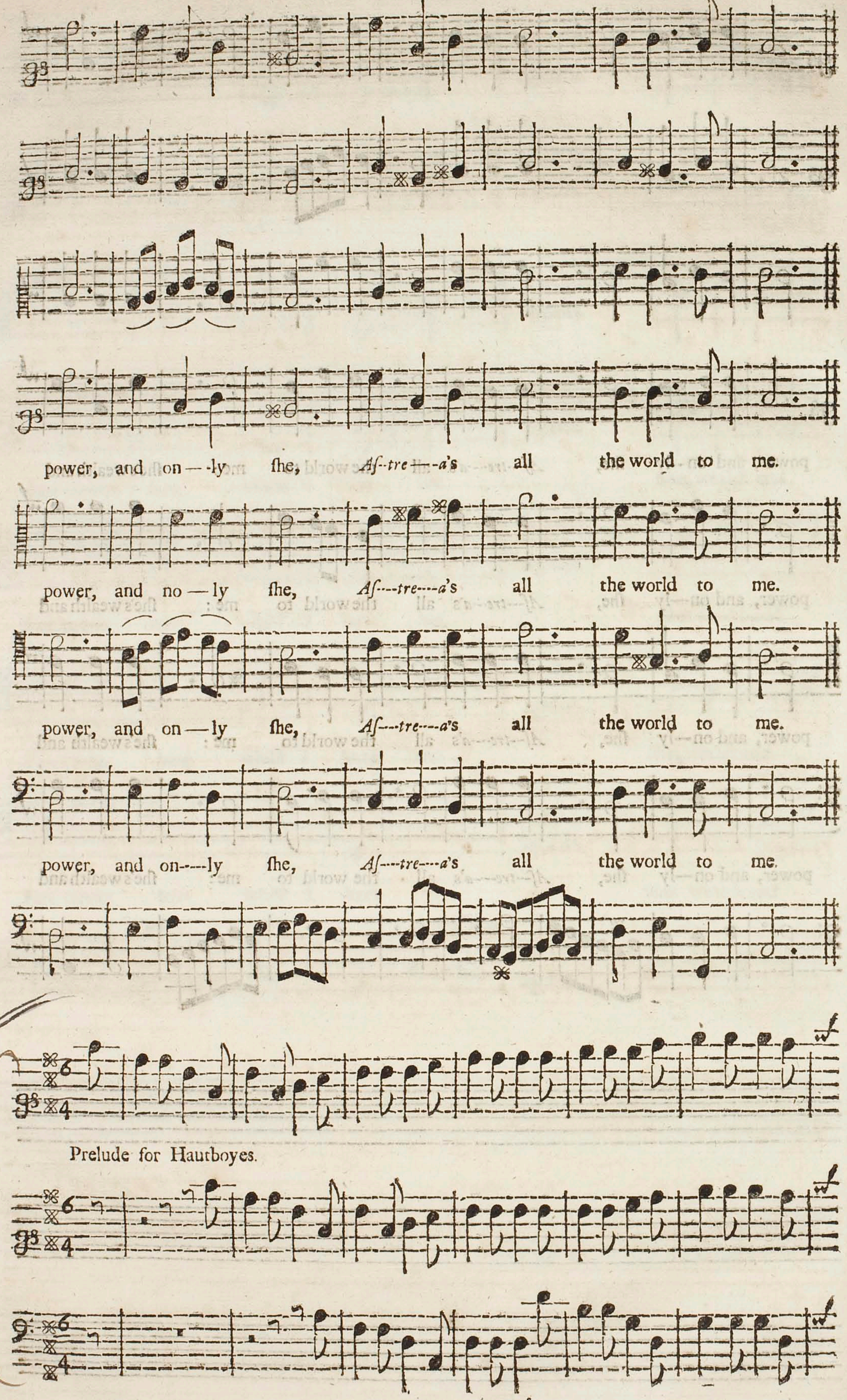

Enter two *Bacchanalls* and Sing.

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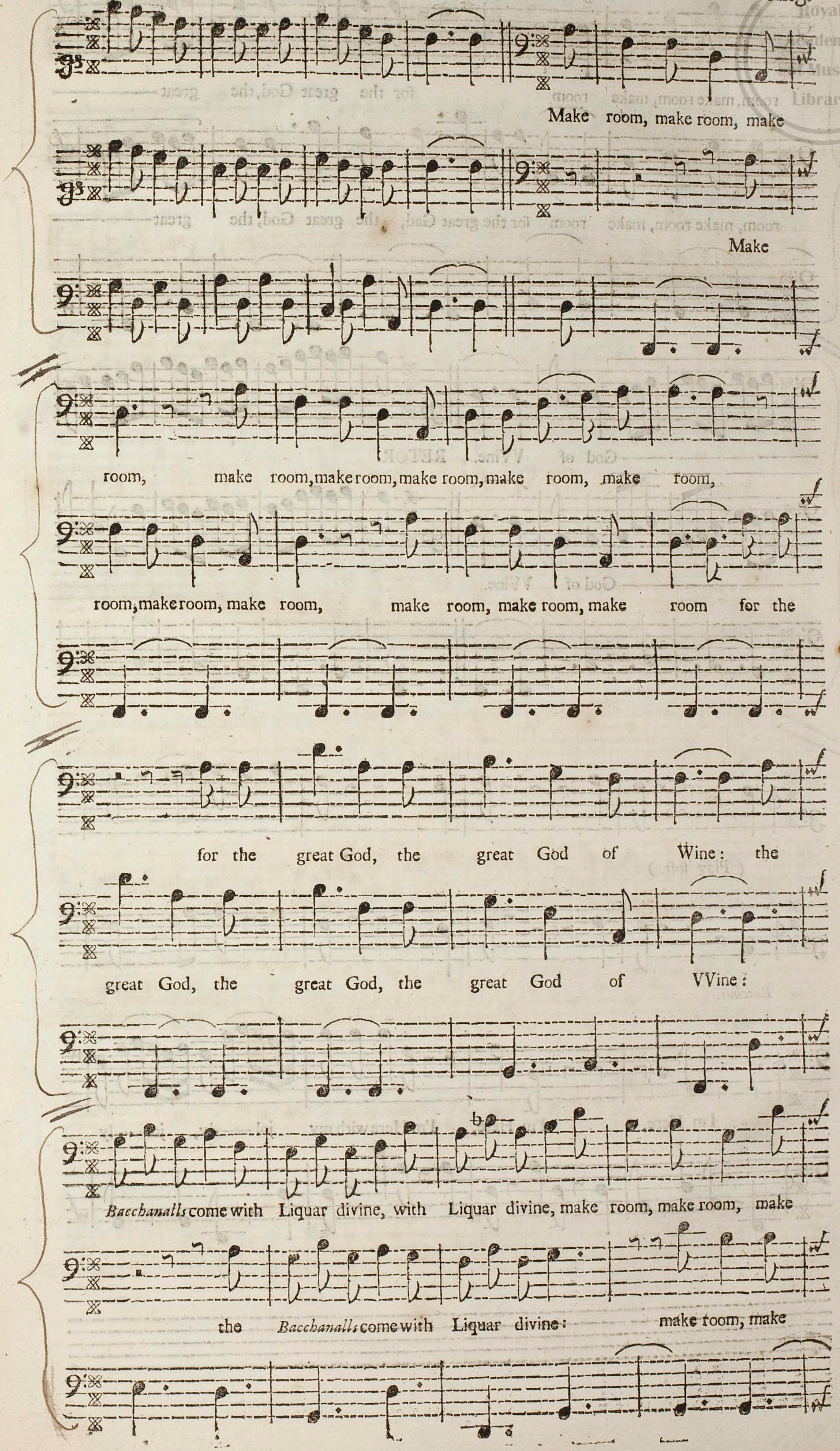

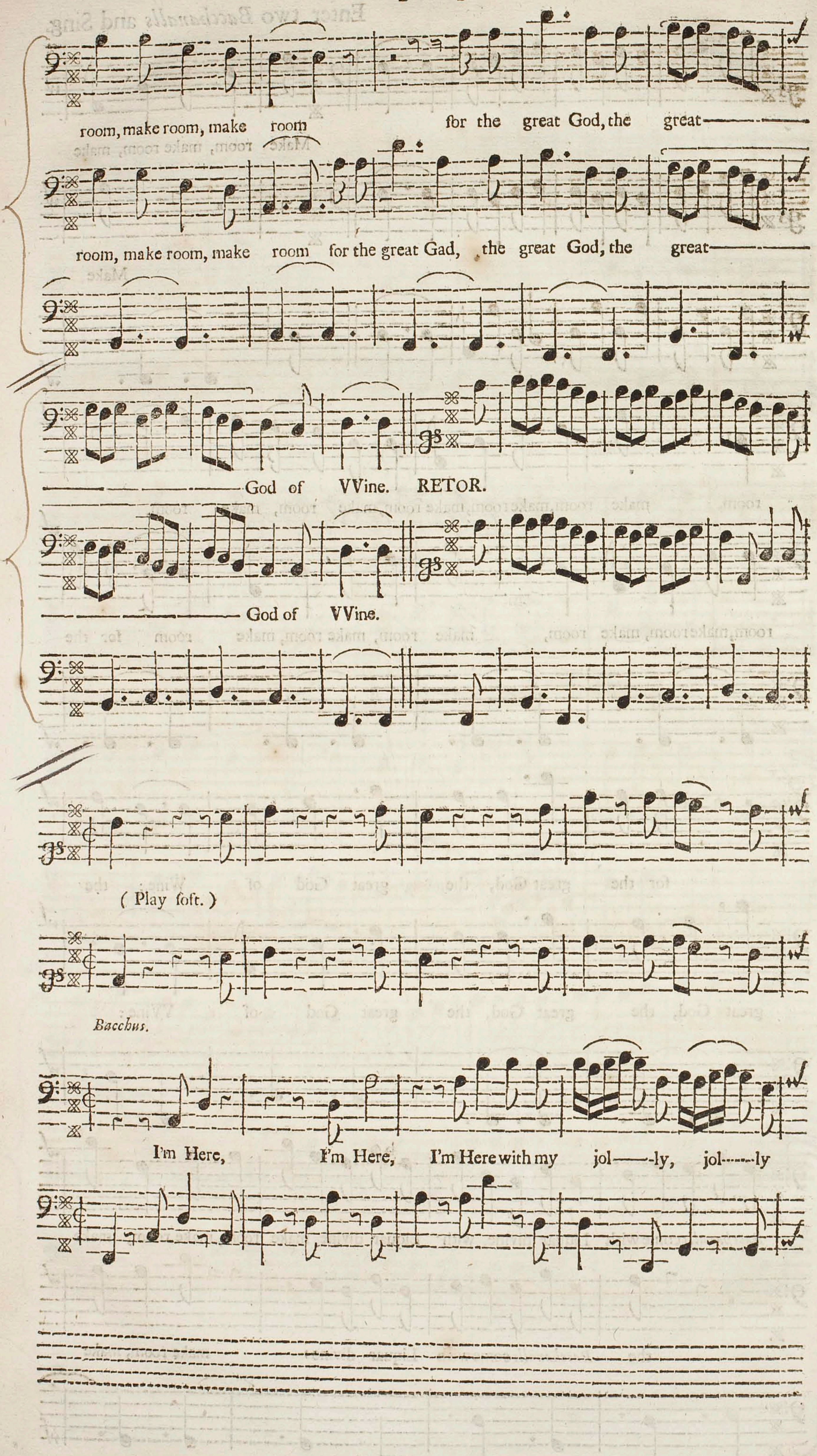

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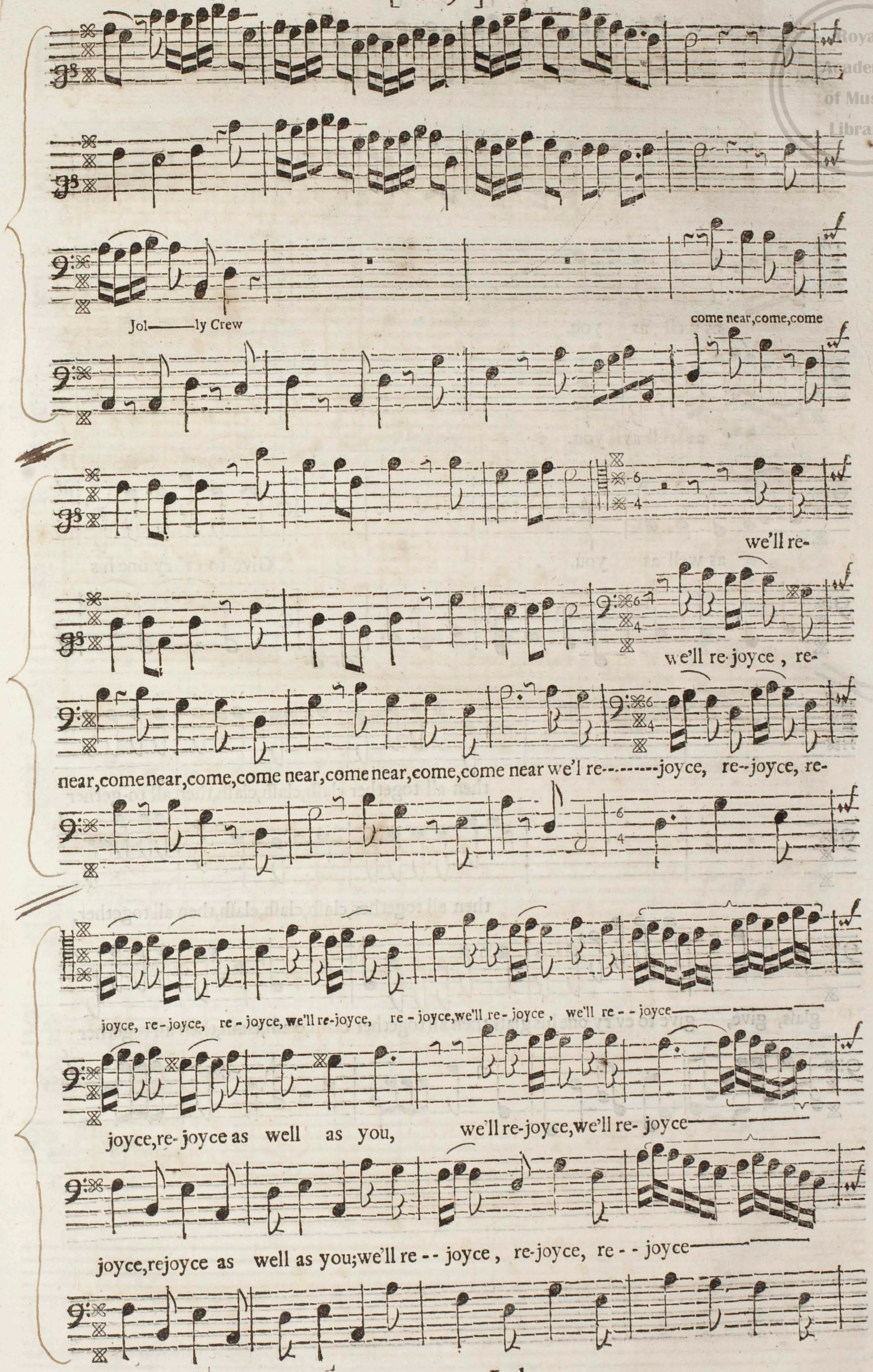

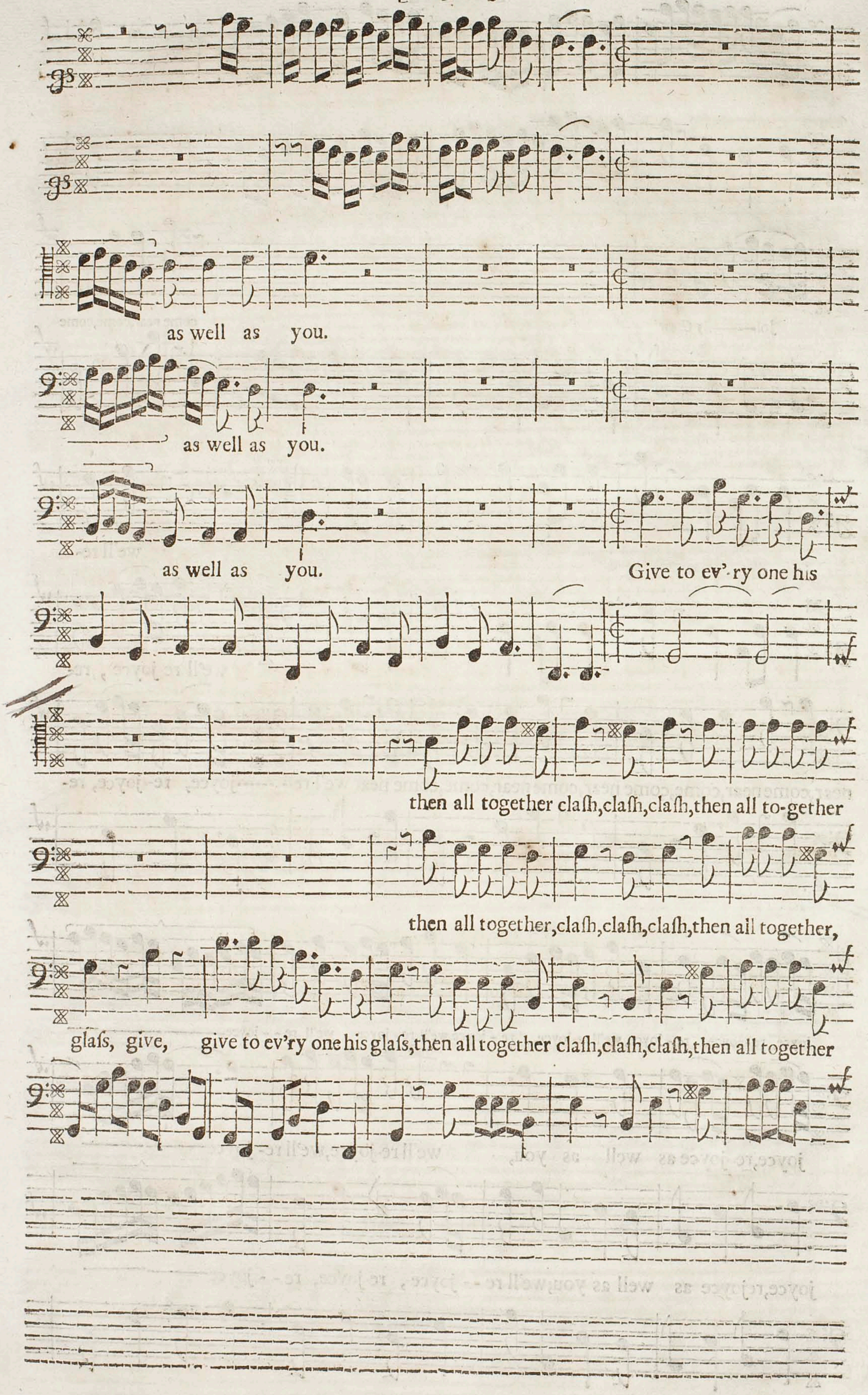

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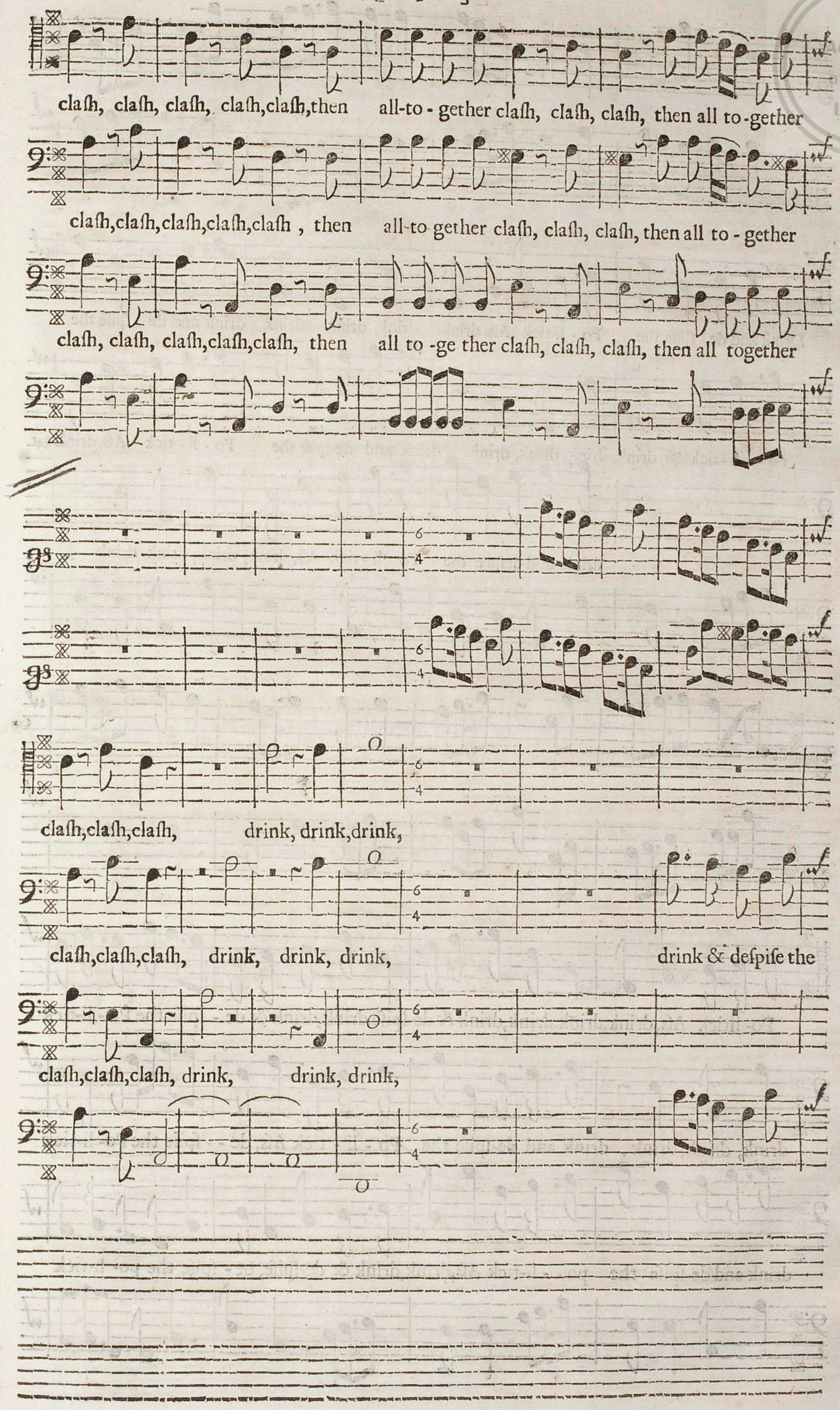

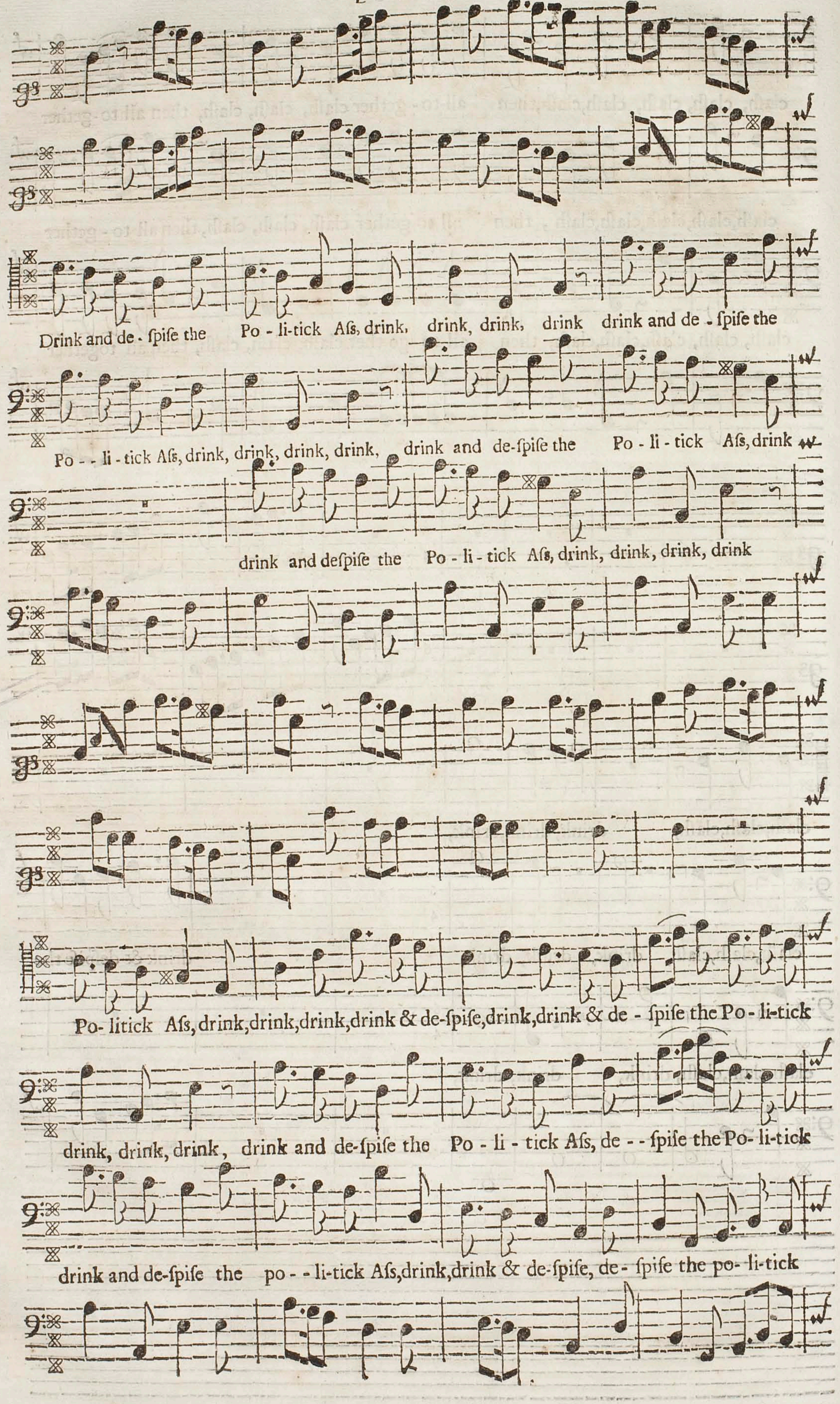

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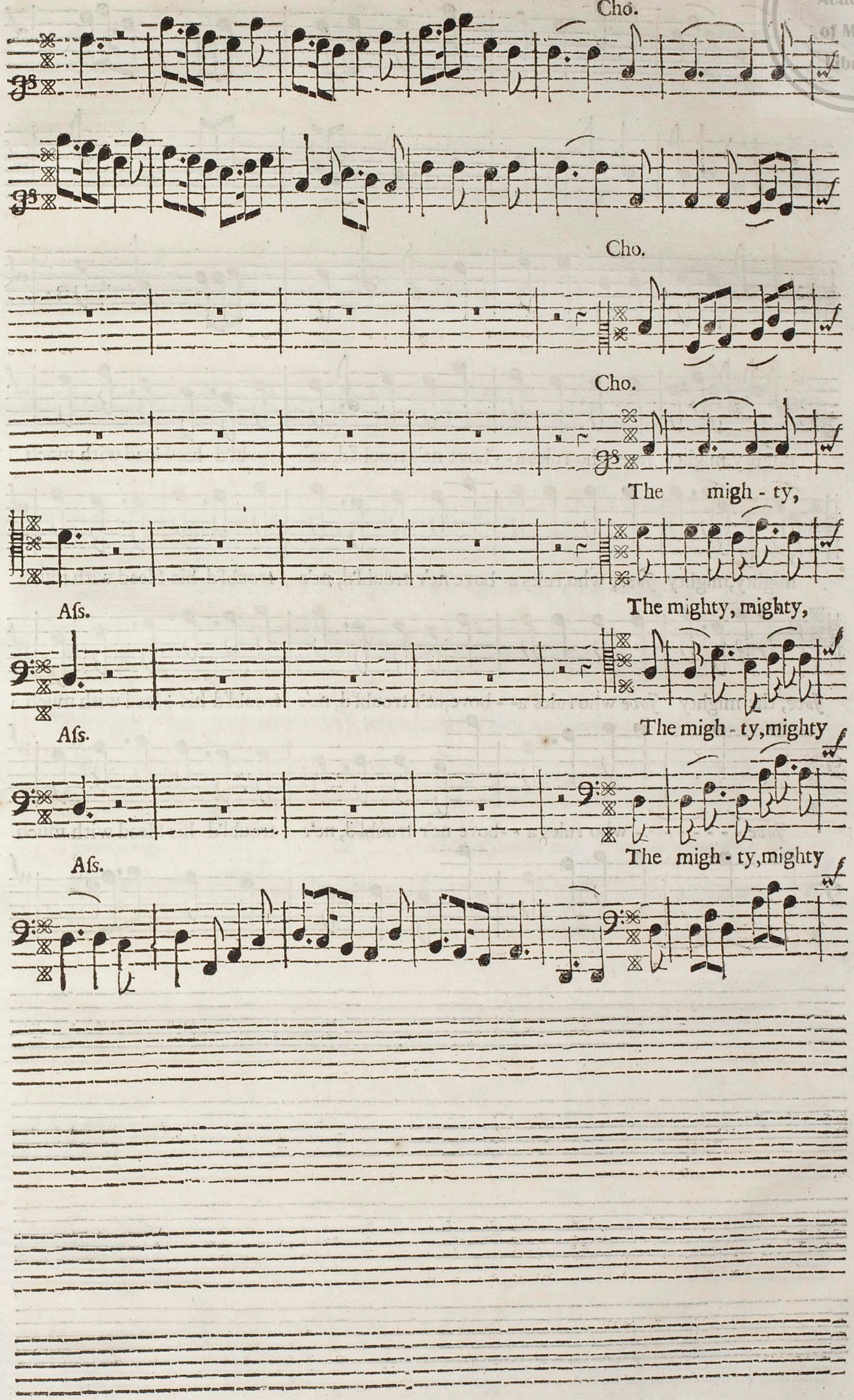

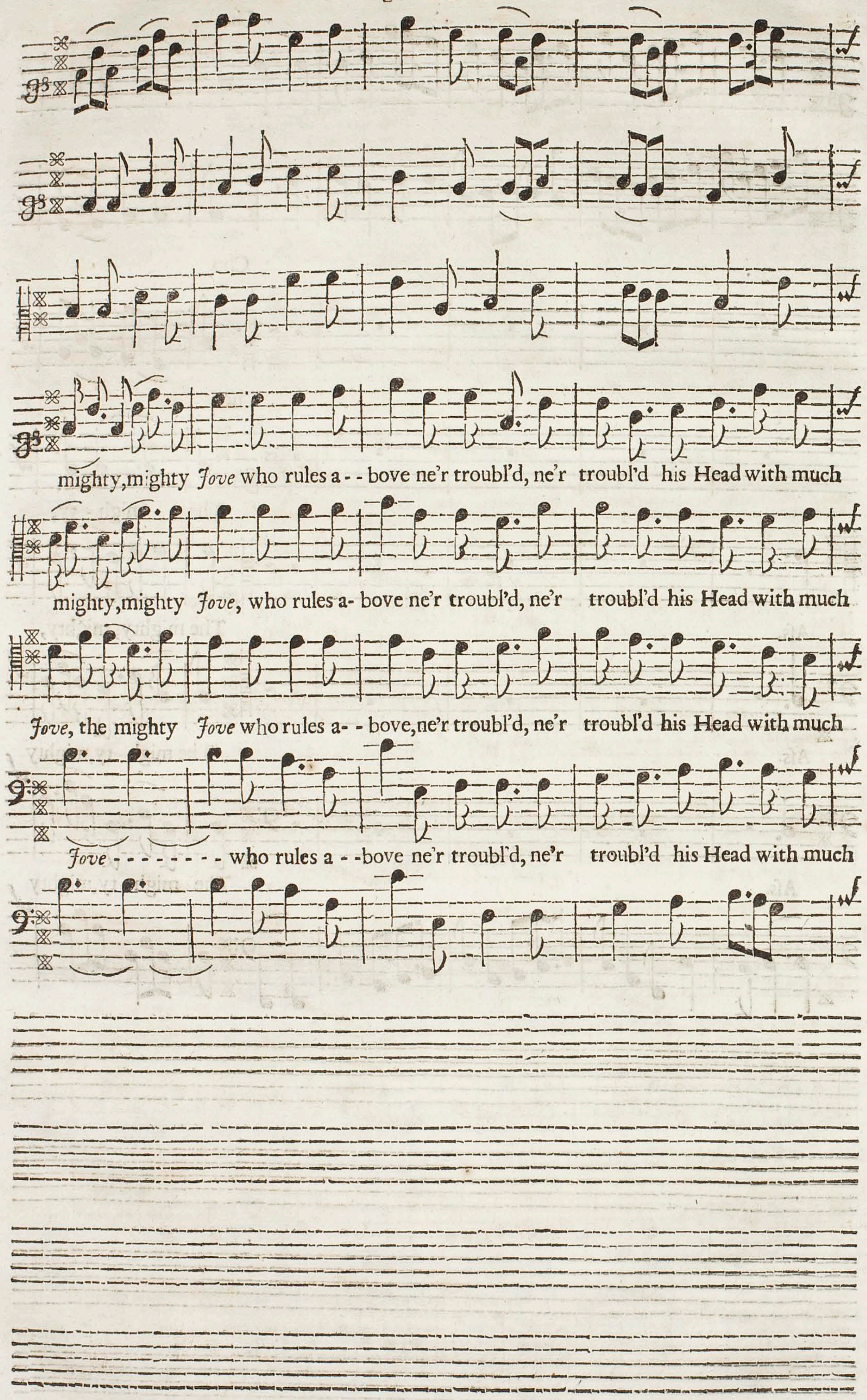

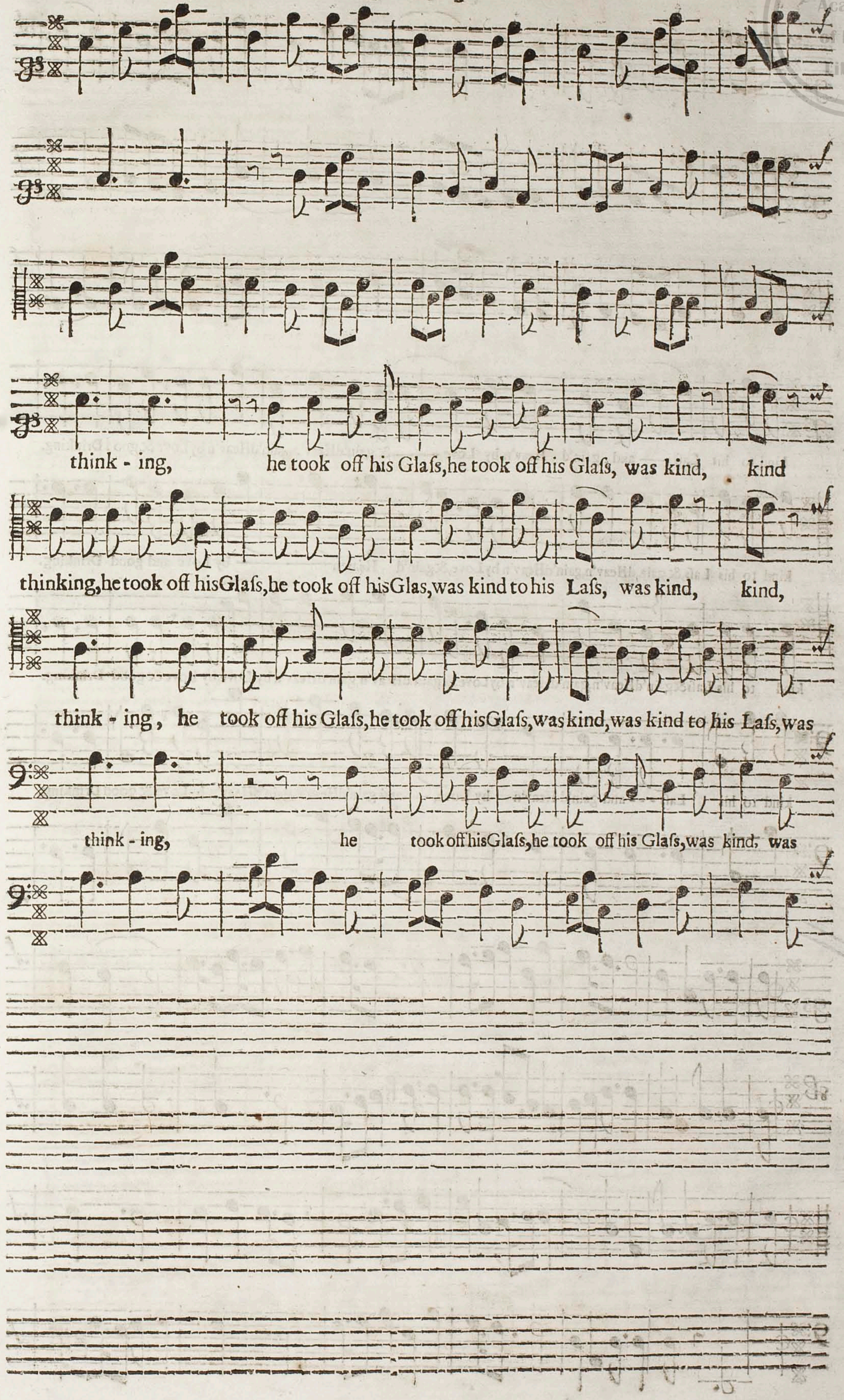

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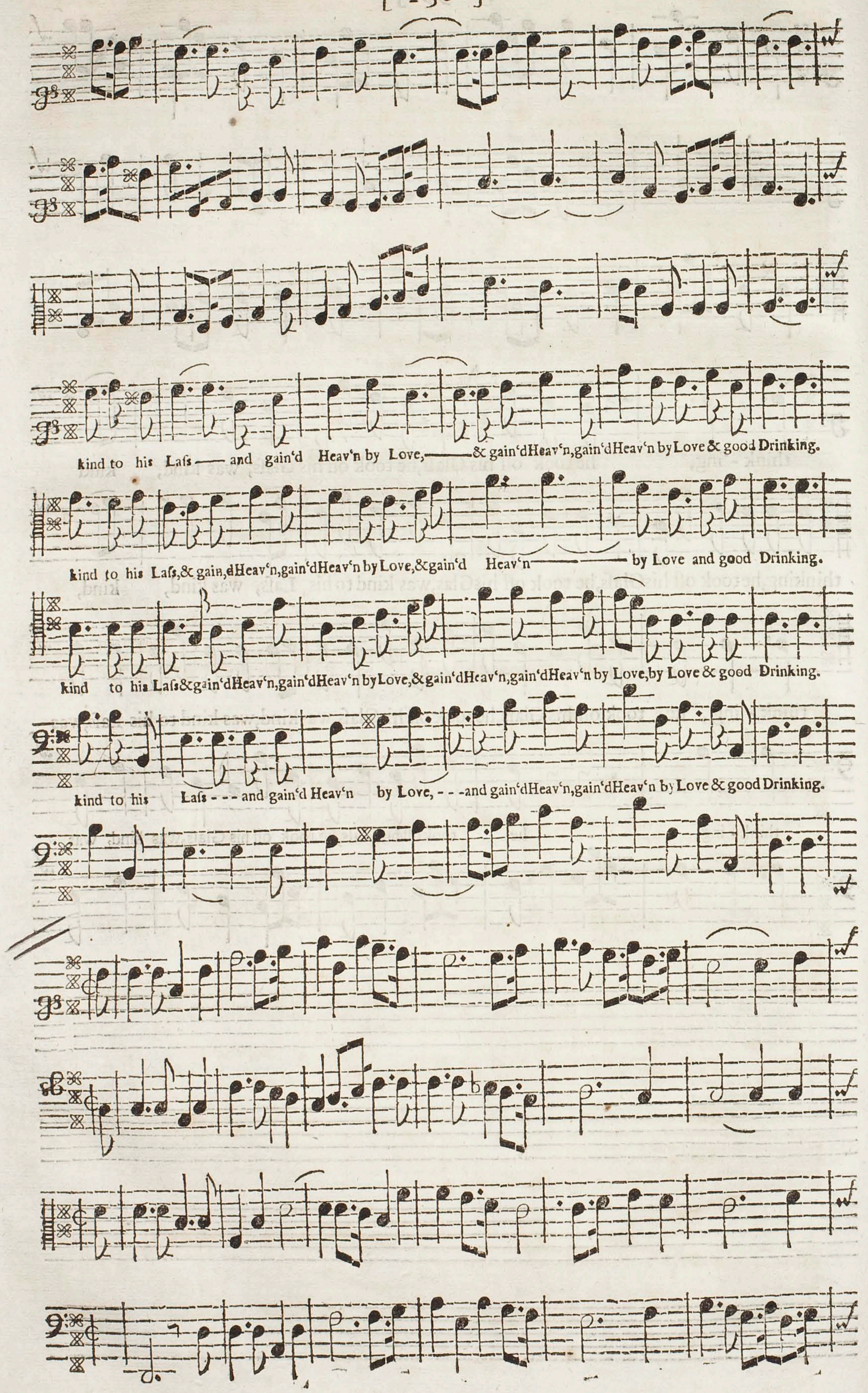

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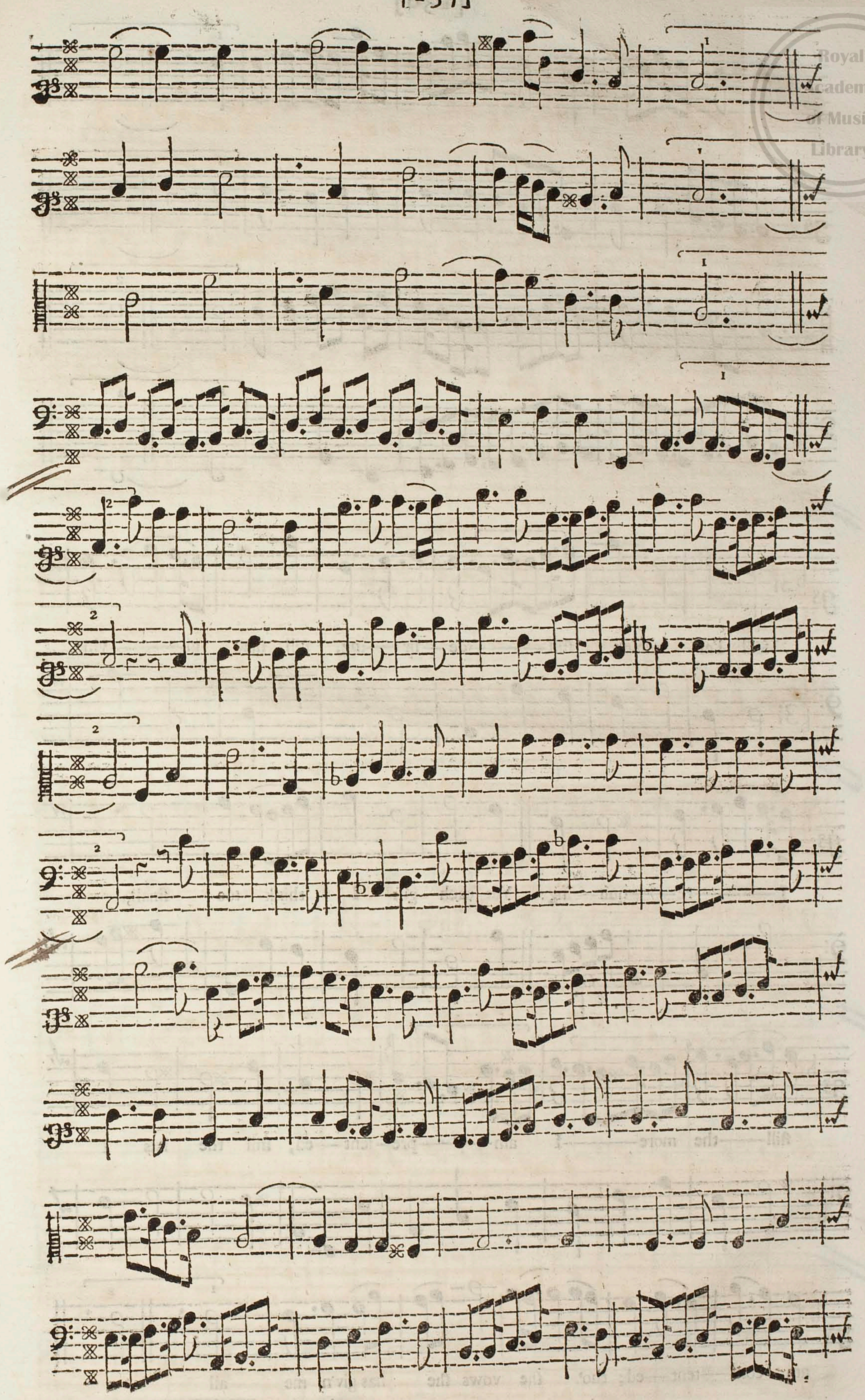

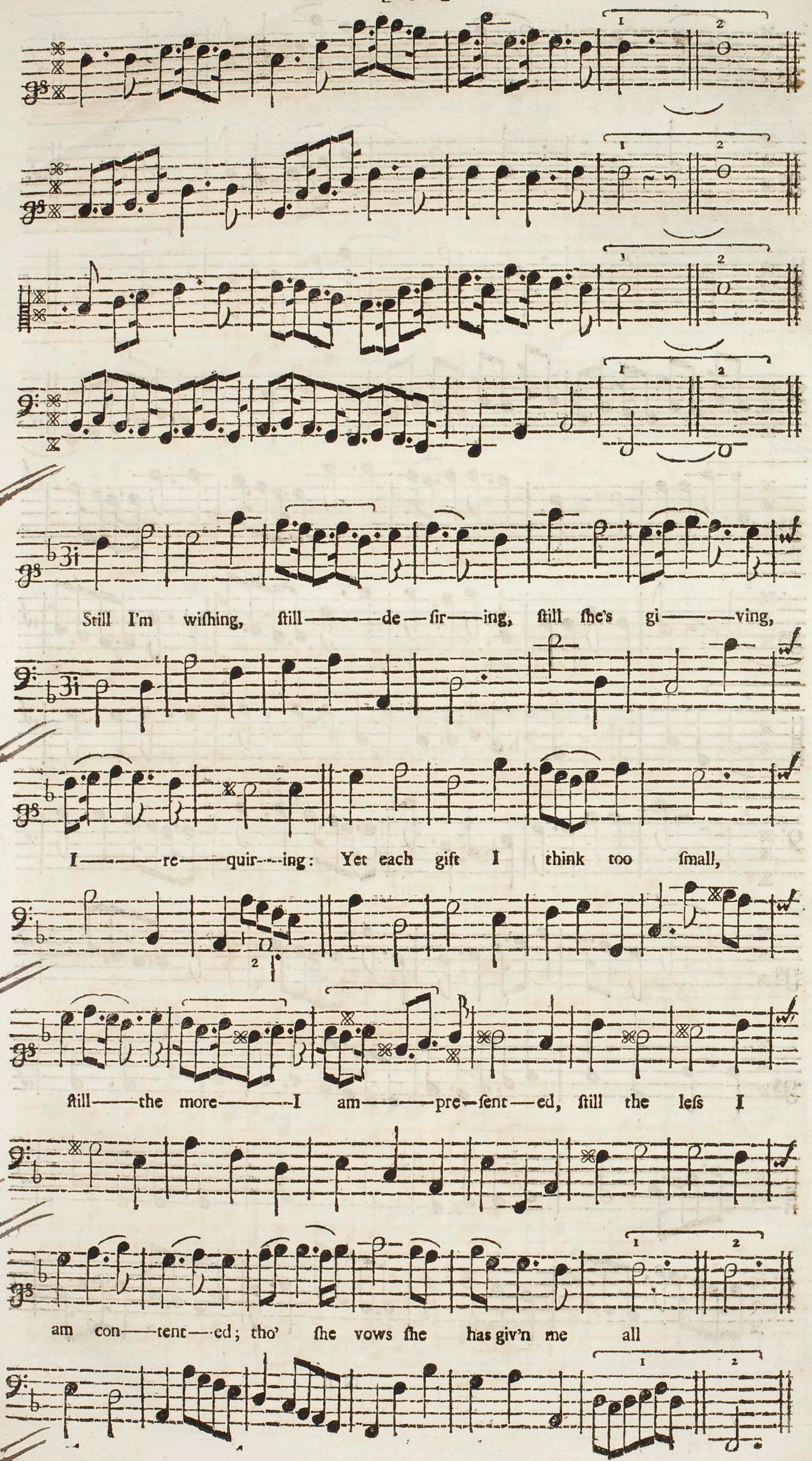

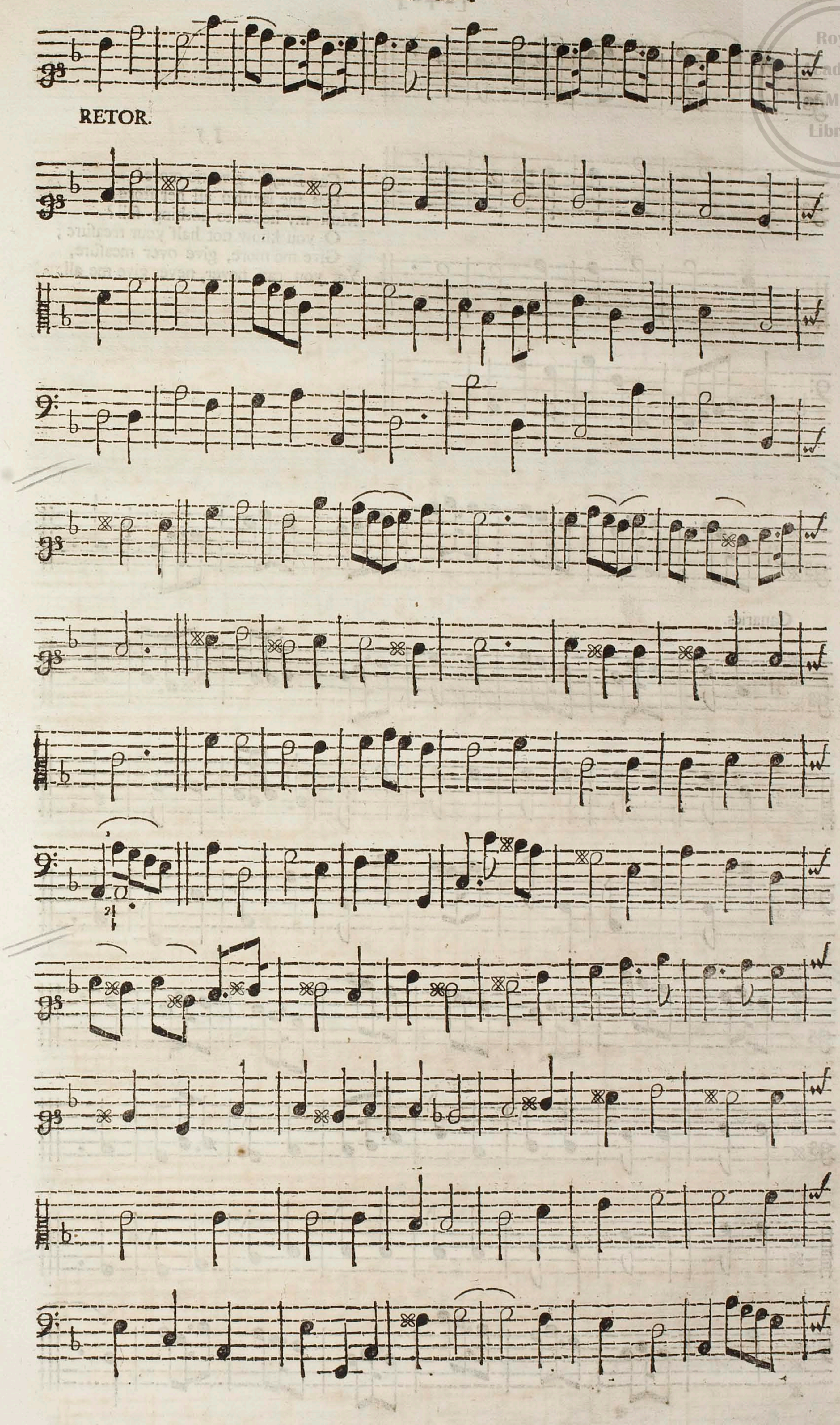

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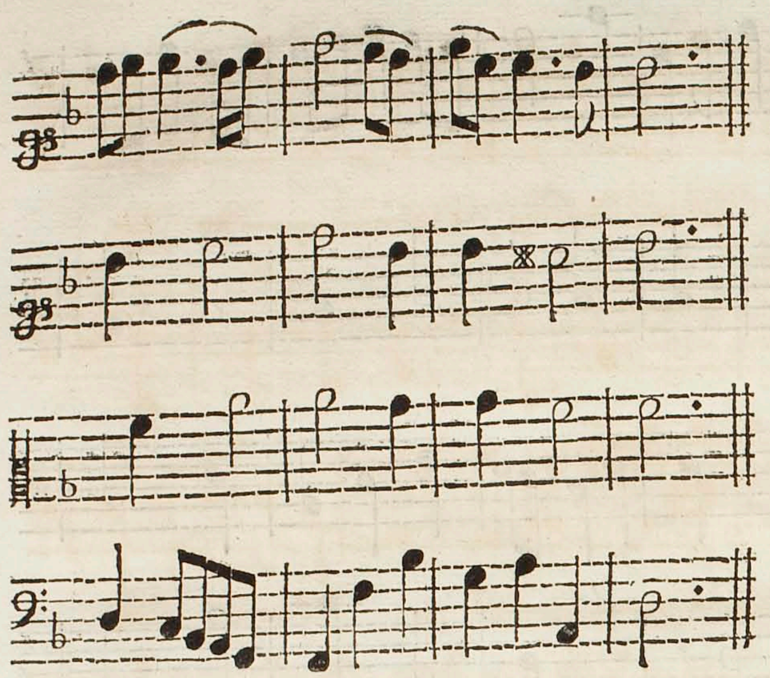
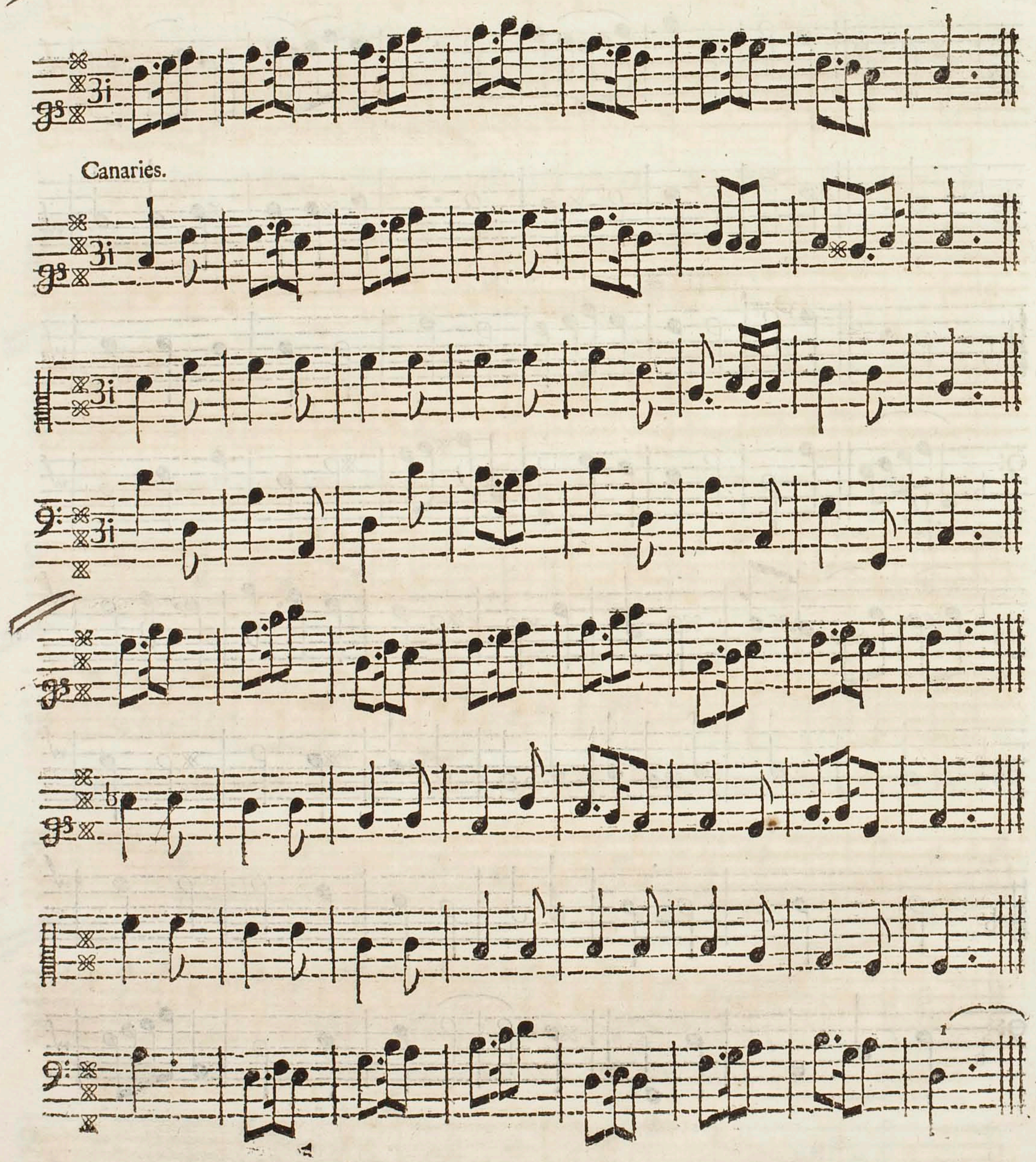


II

Can *Drufilla* give no more?
Has fhe lavifh'd all her ftore?
Muft my hopes to nothing fall?
O you know not half your treafure;
Give me more, give over meafure,
Yet you can never, never give me all.



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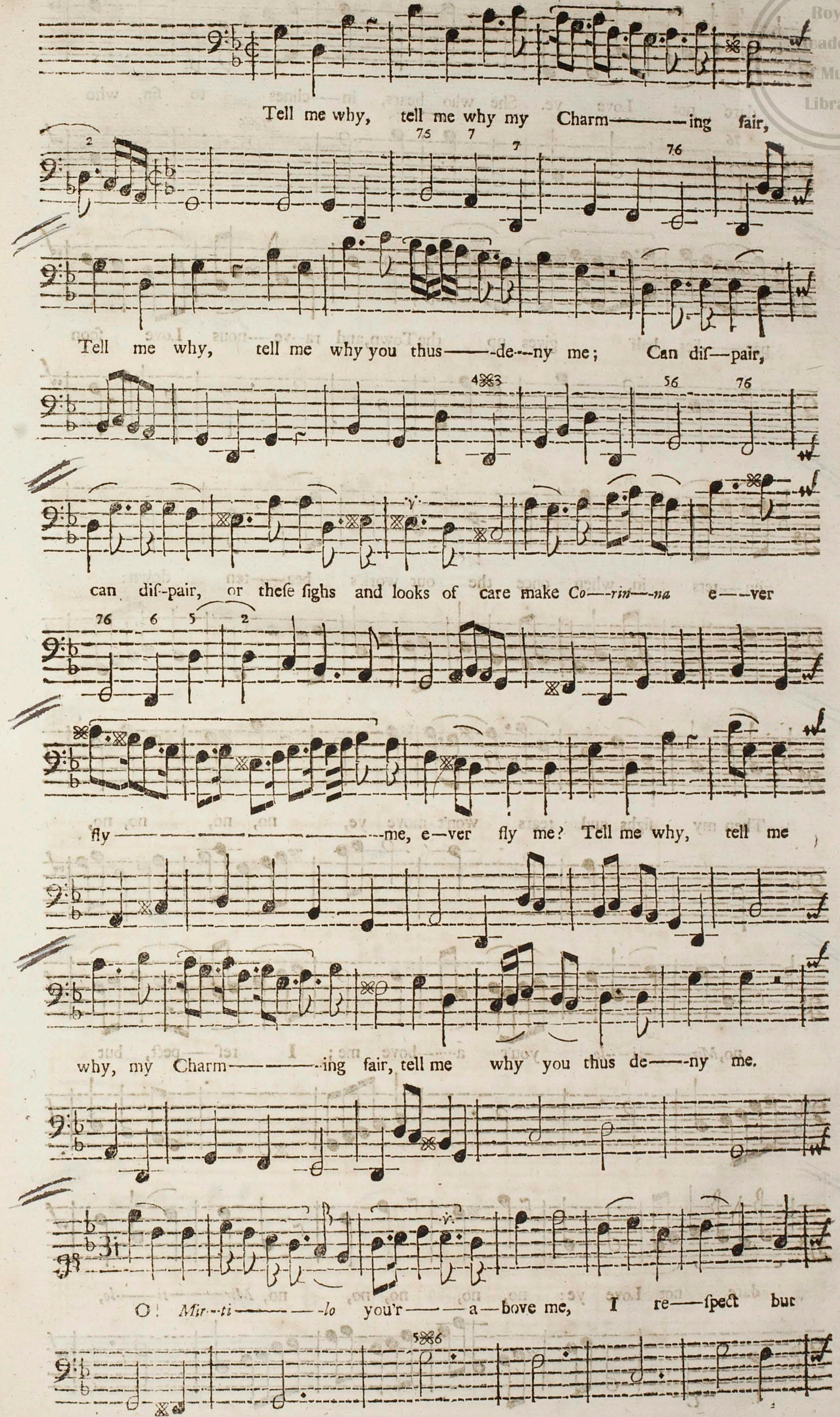
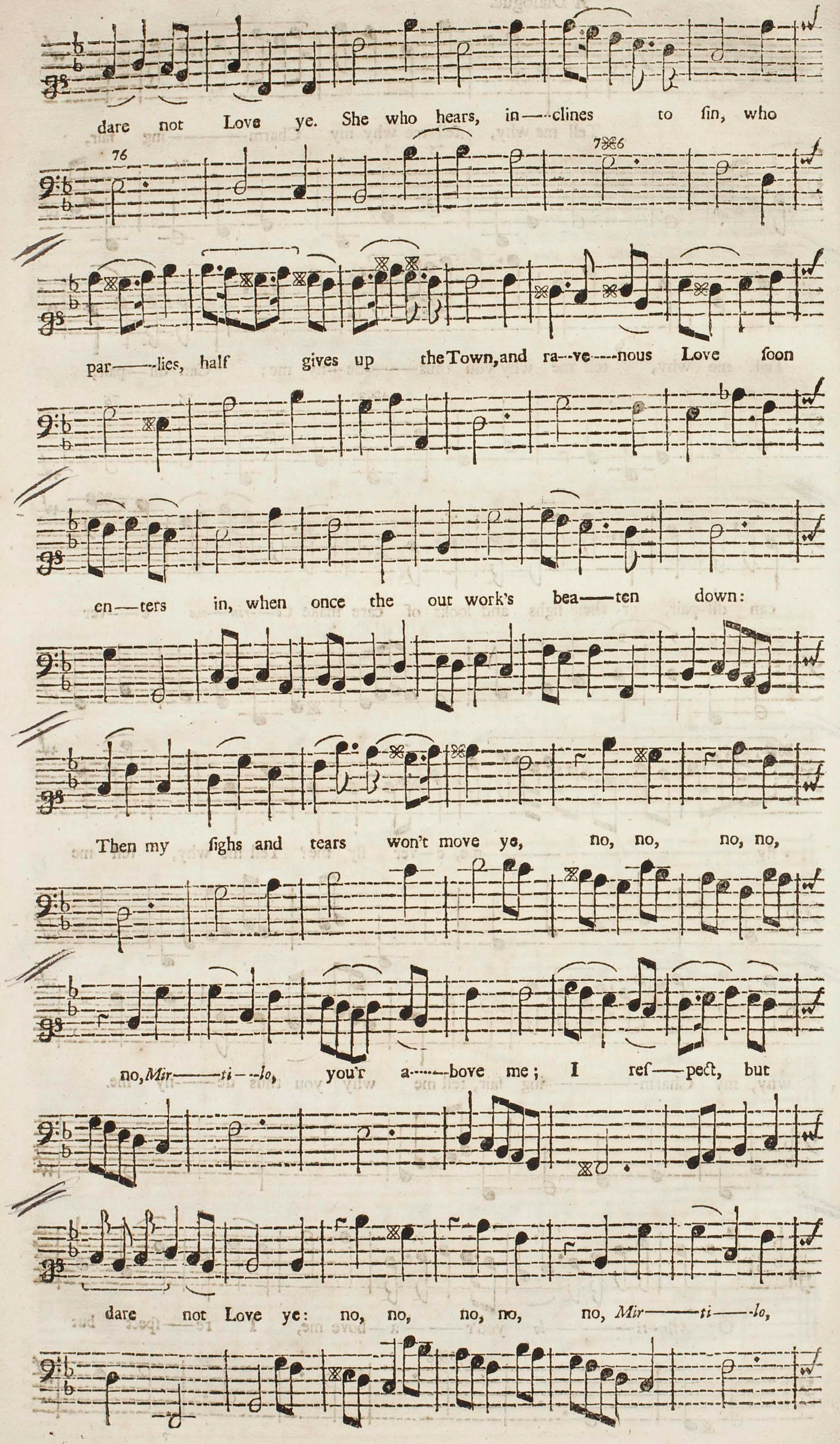
A Dialogue.





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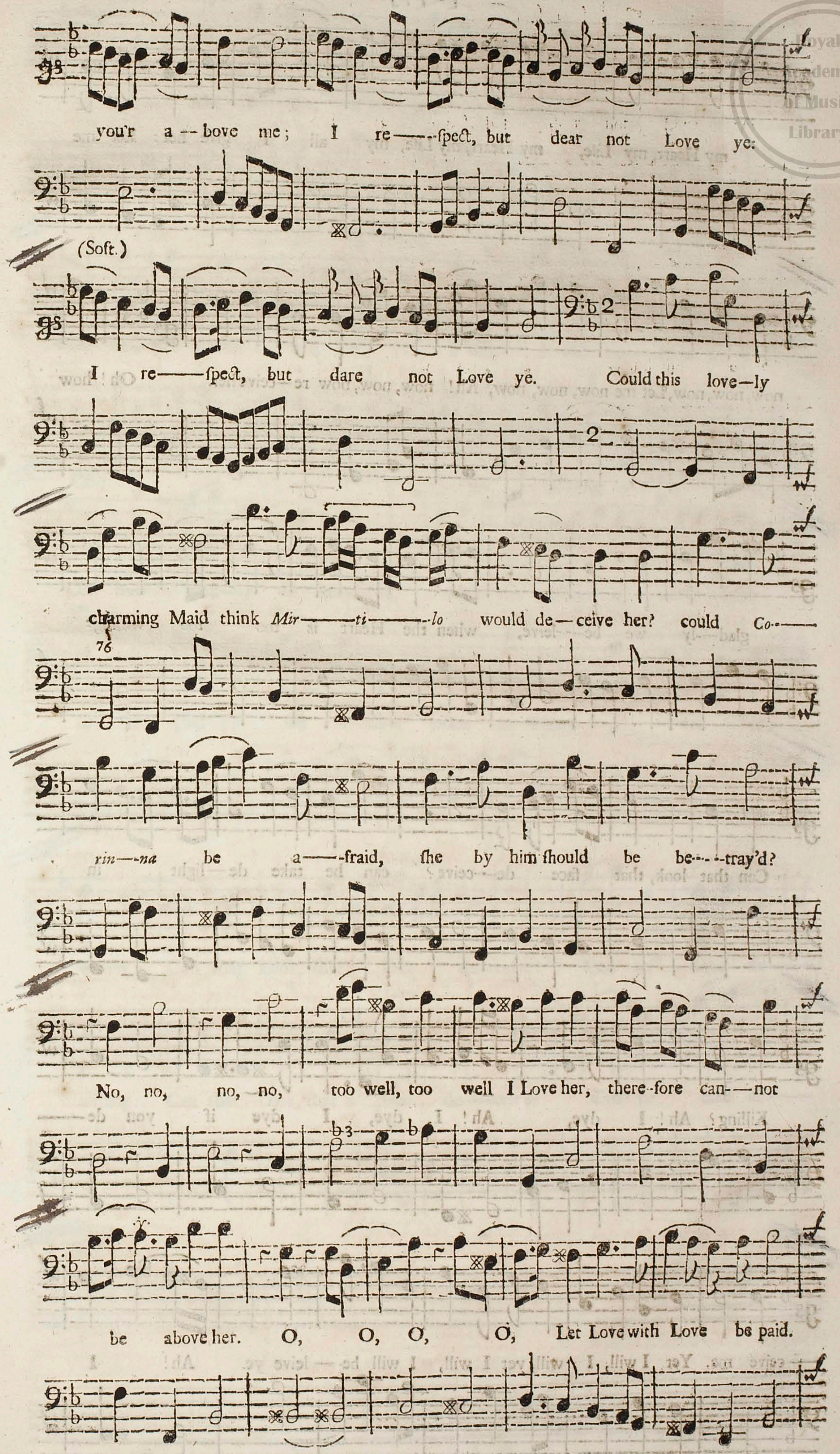

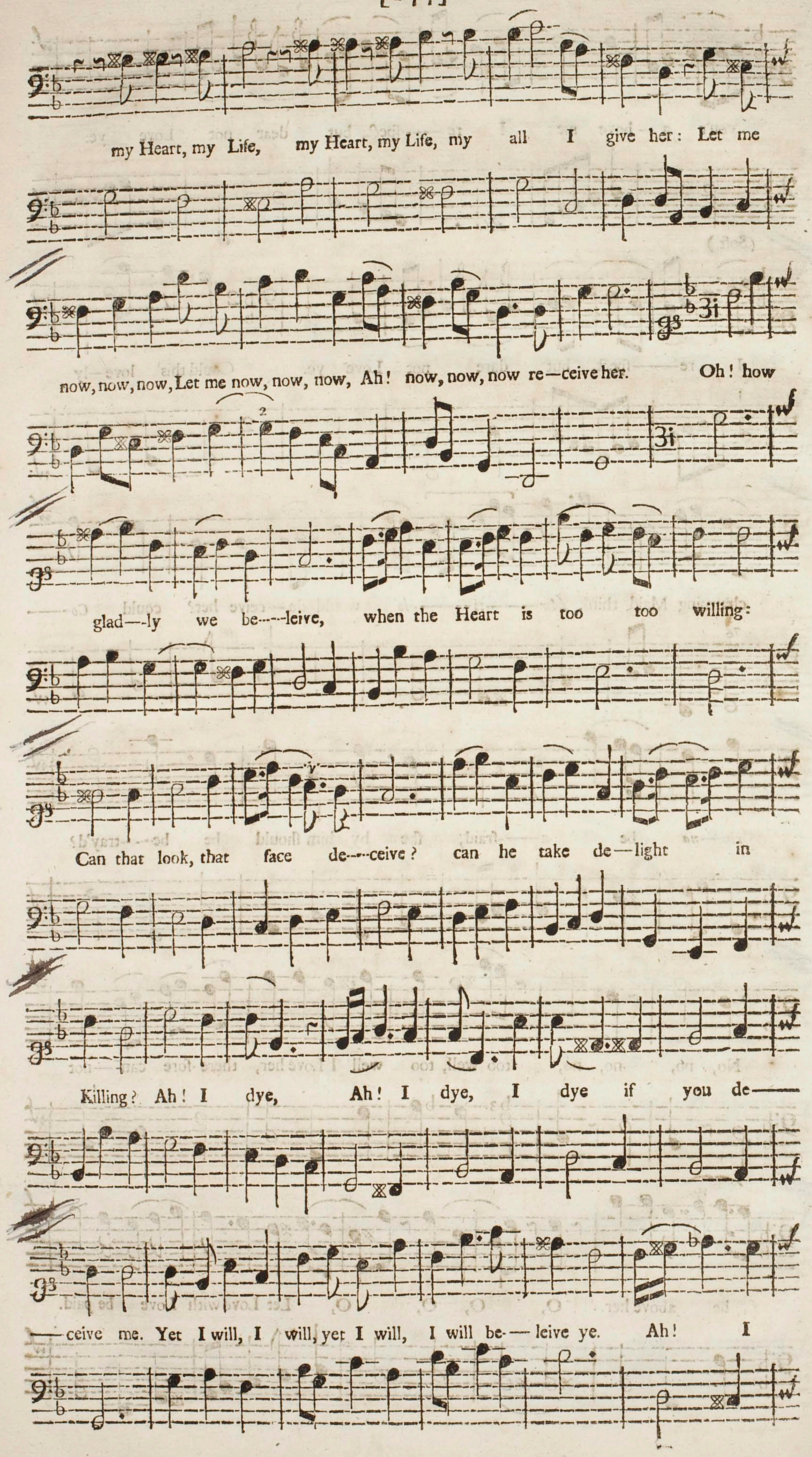

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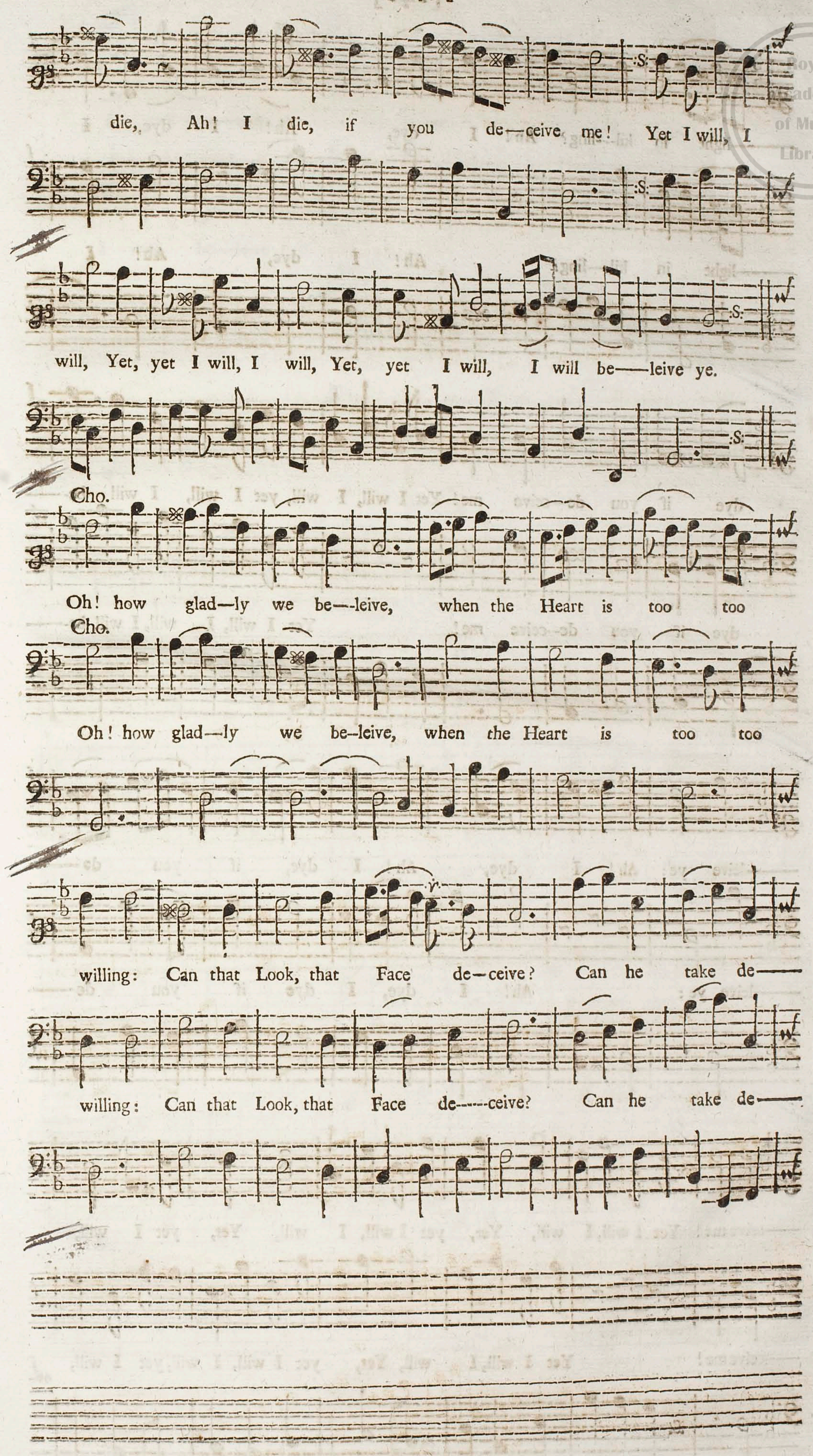

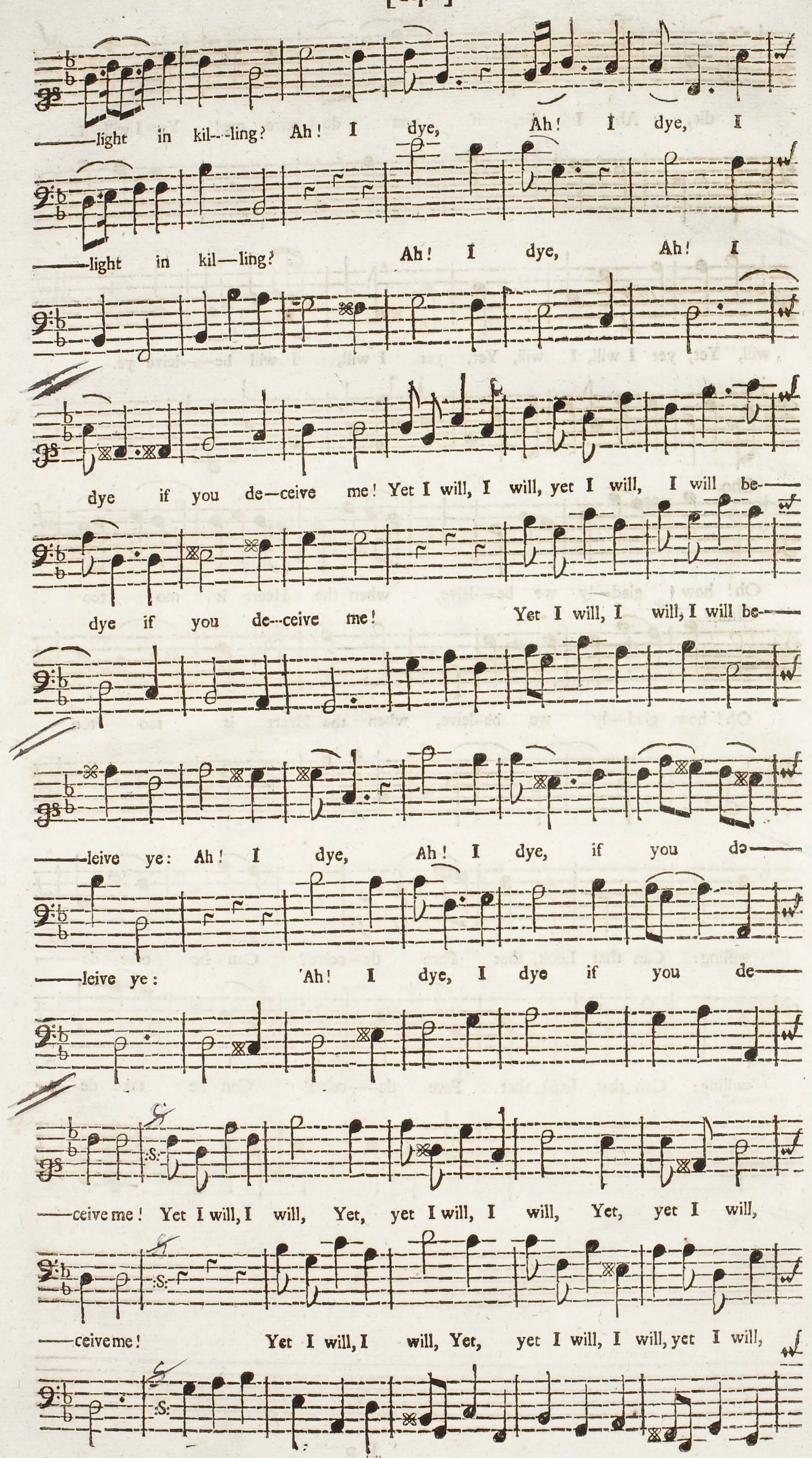

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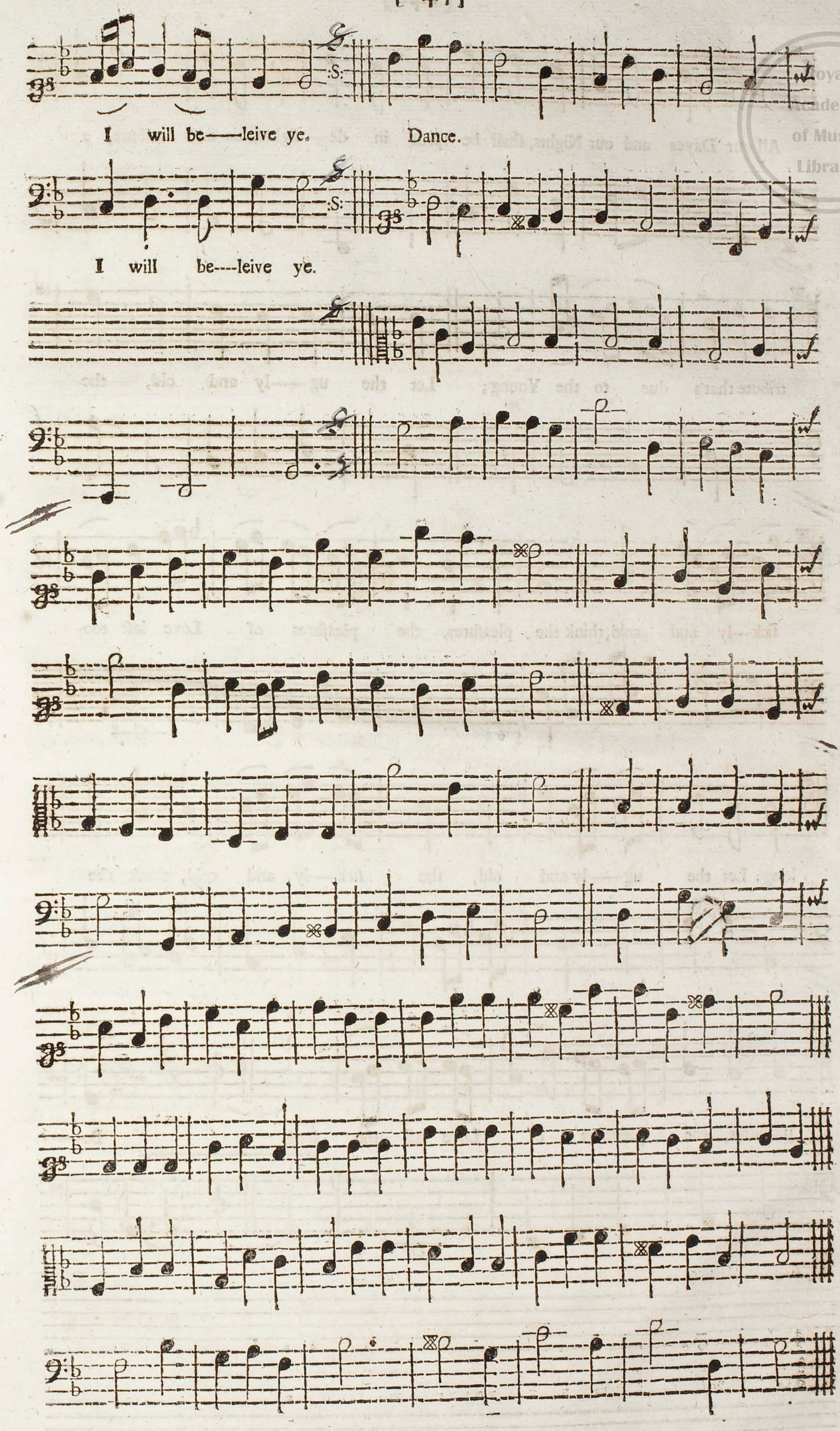

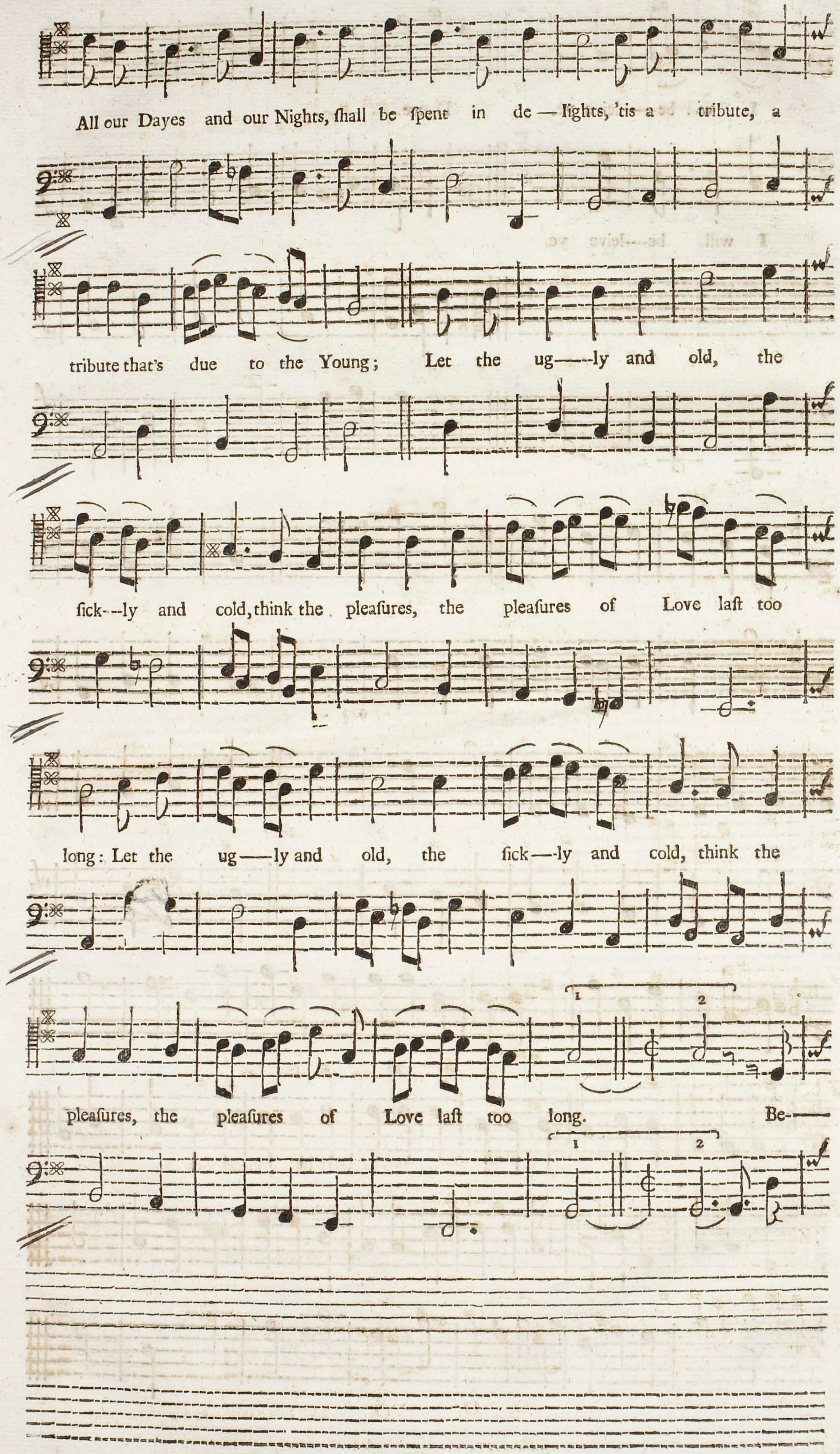

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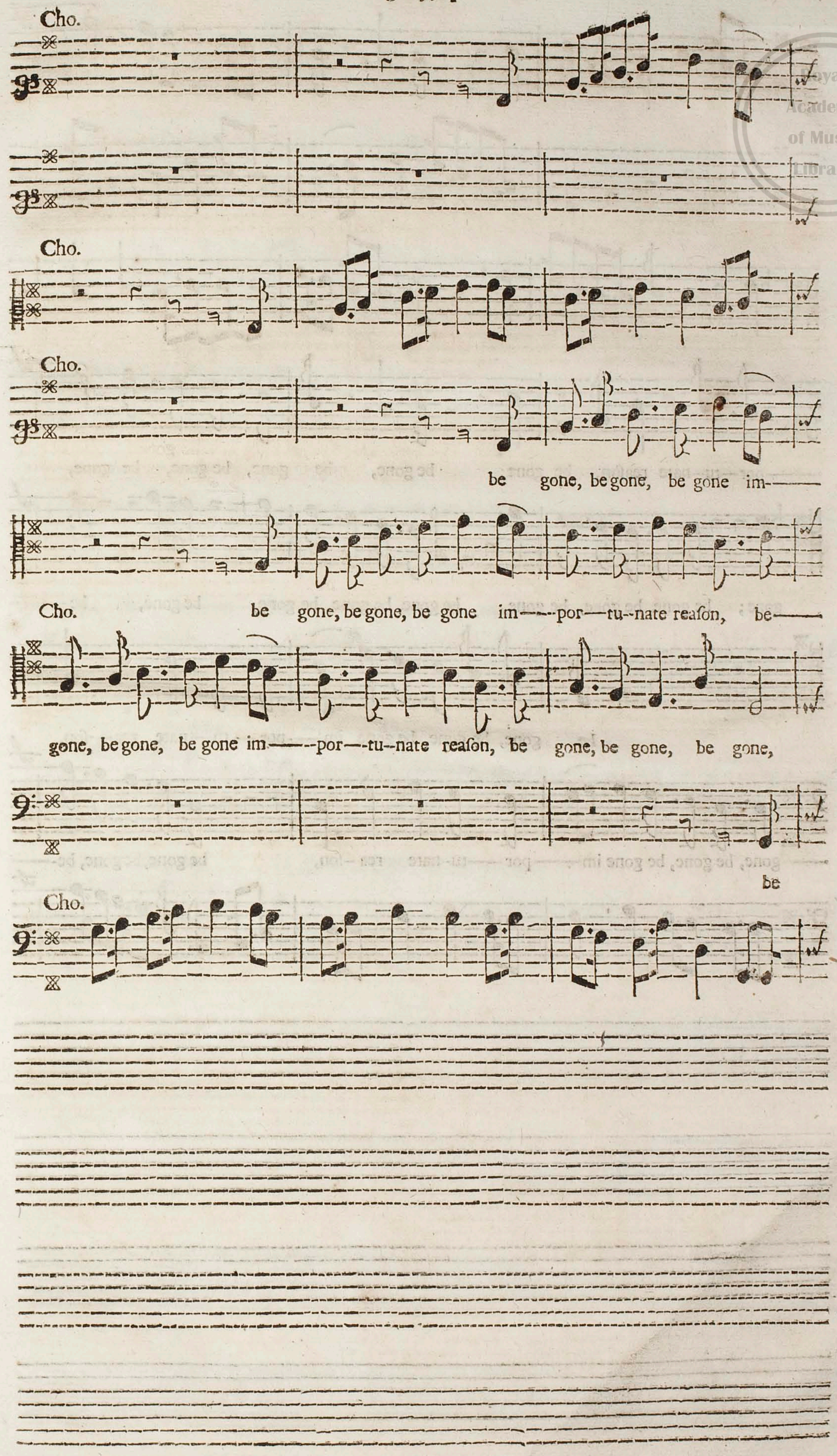

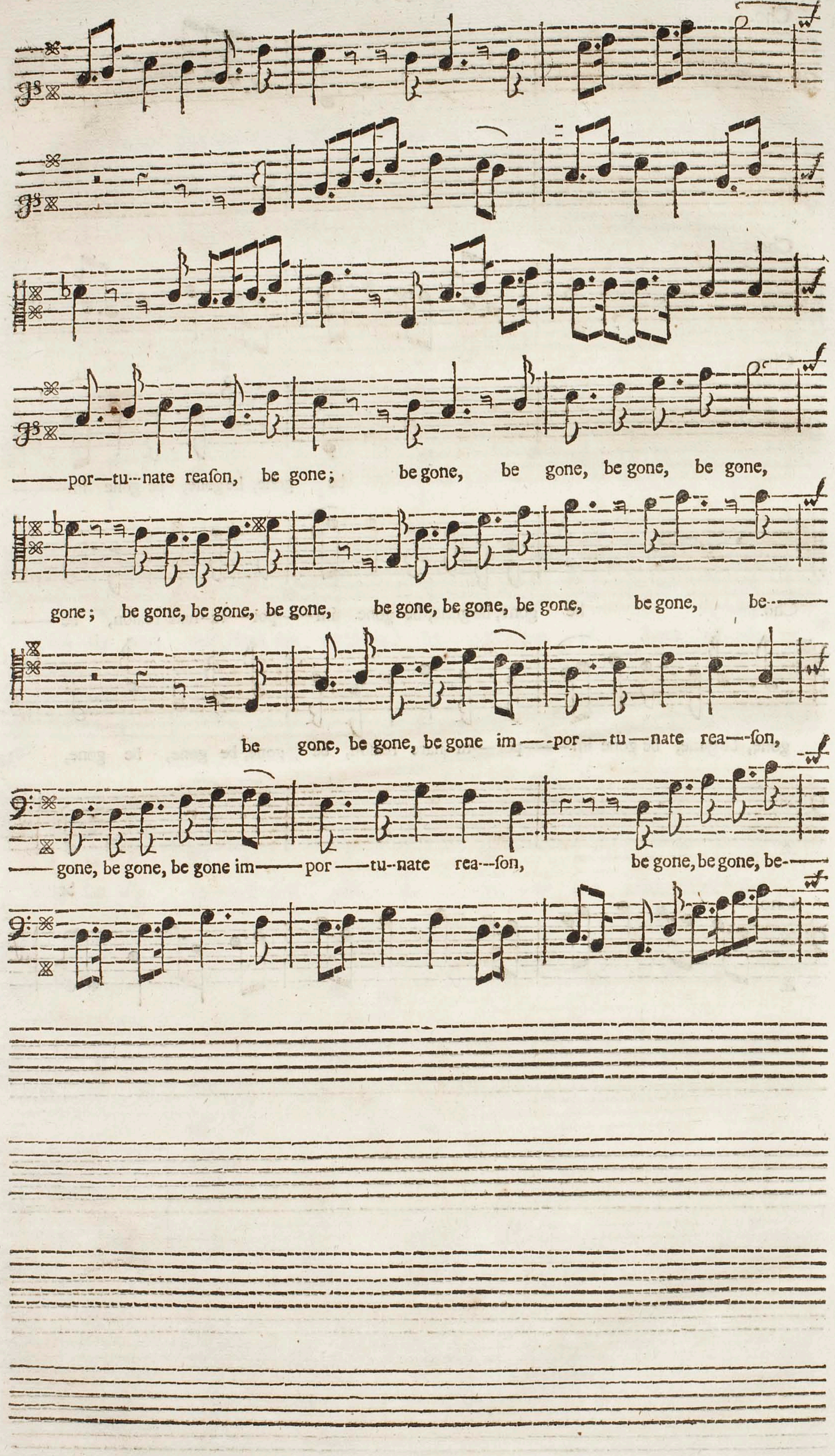

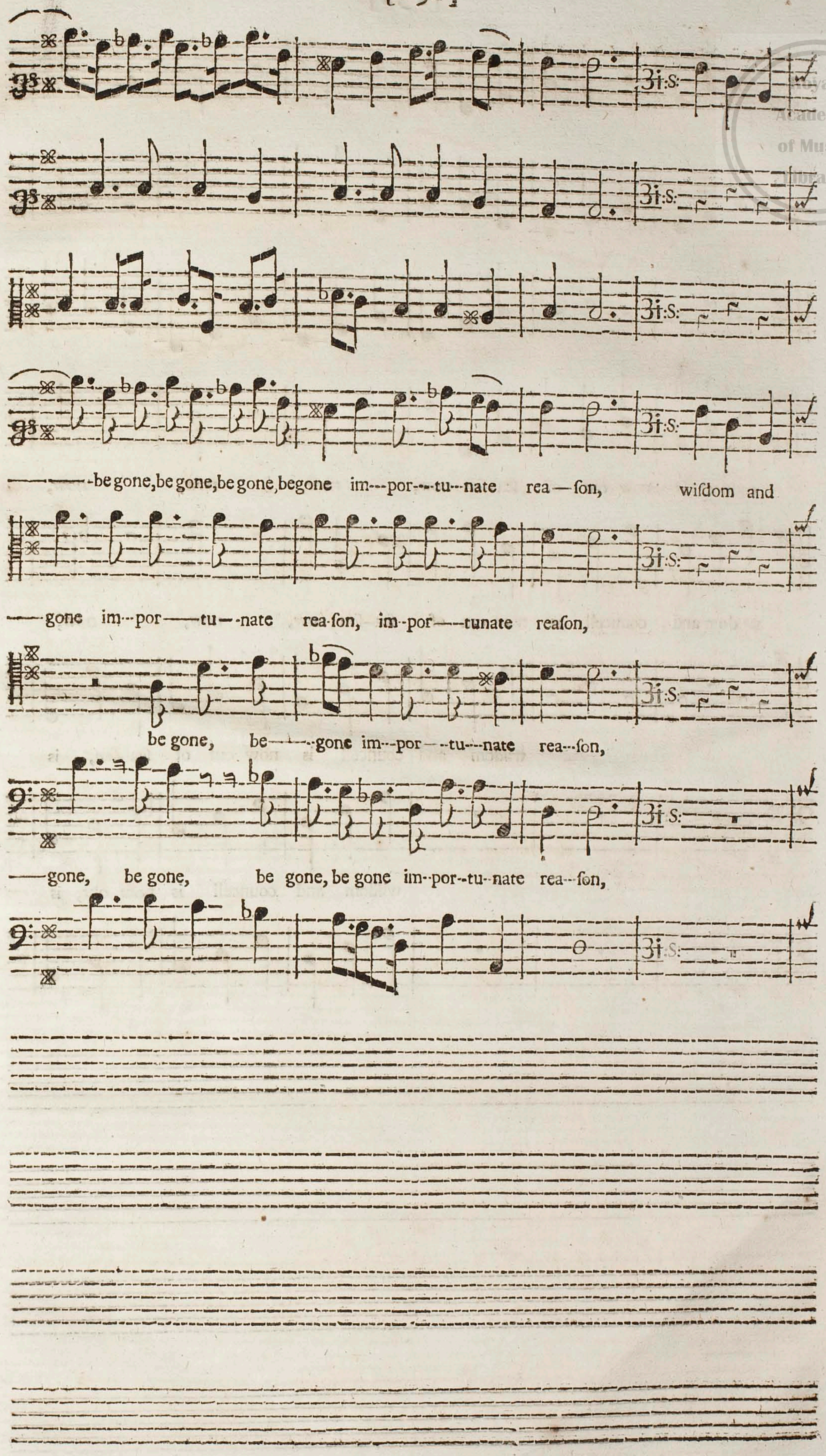

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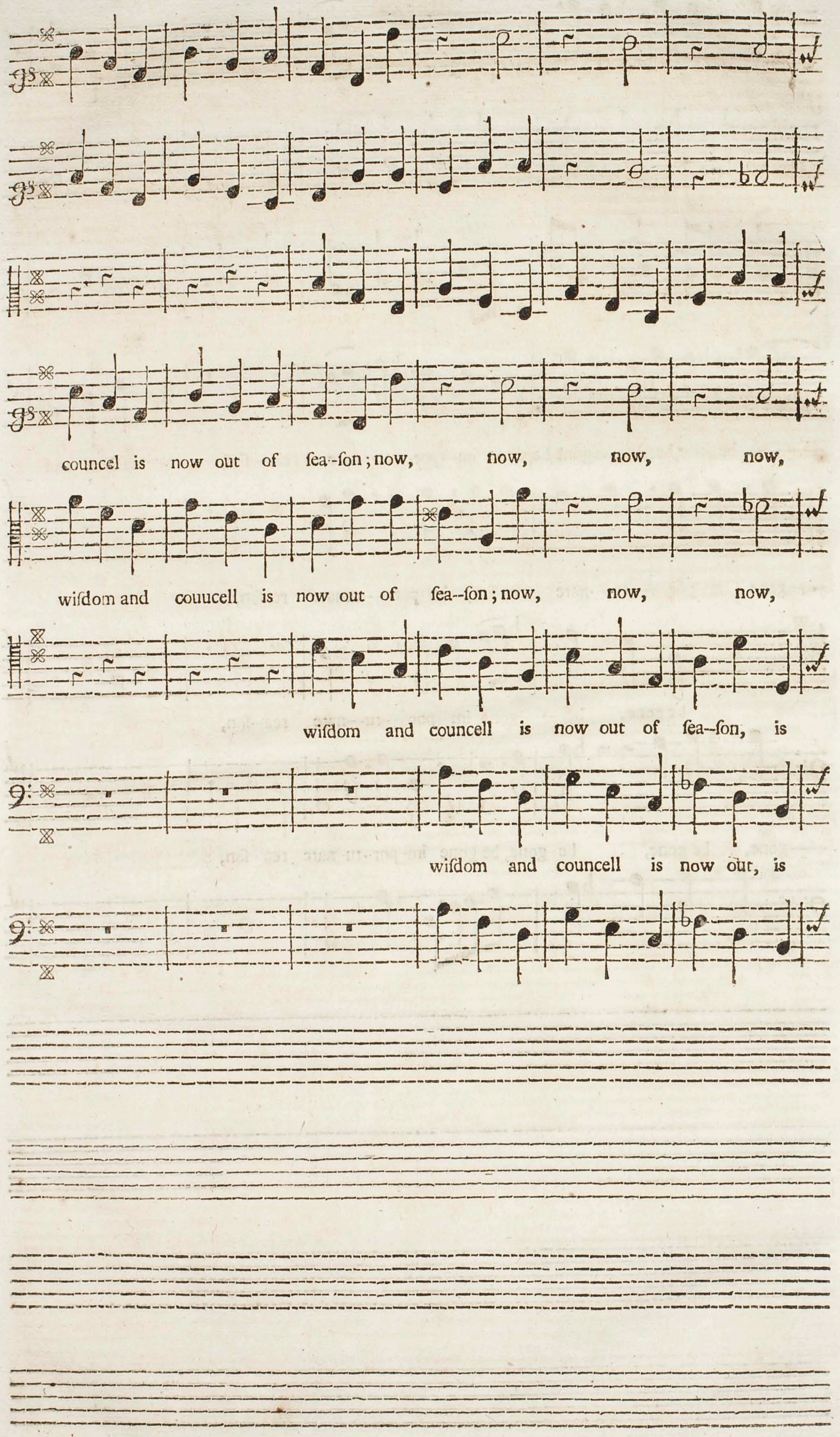

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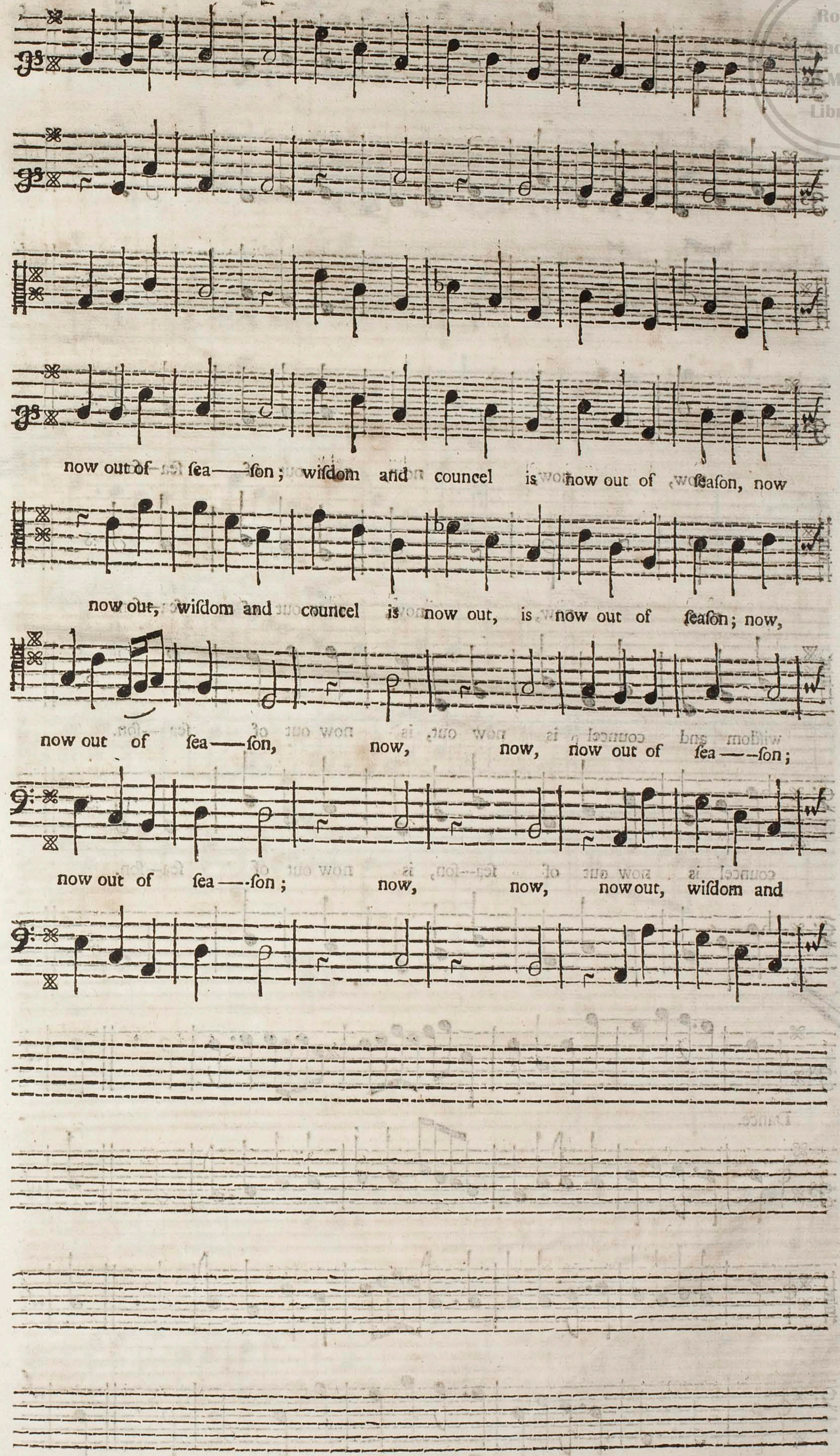

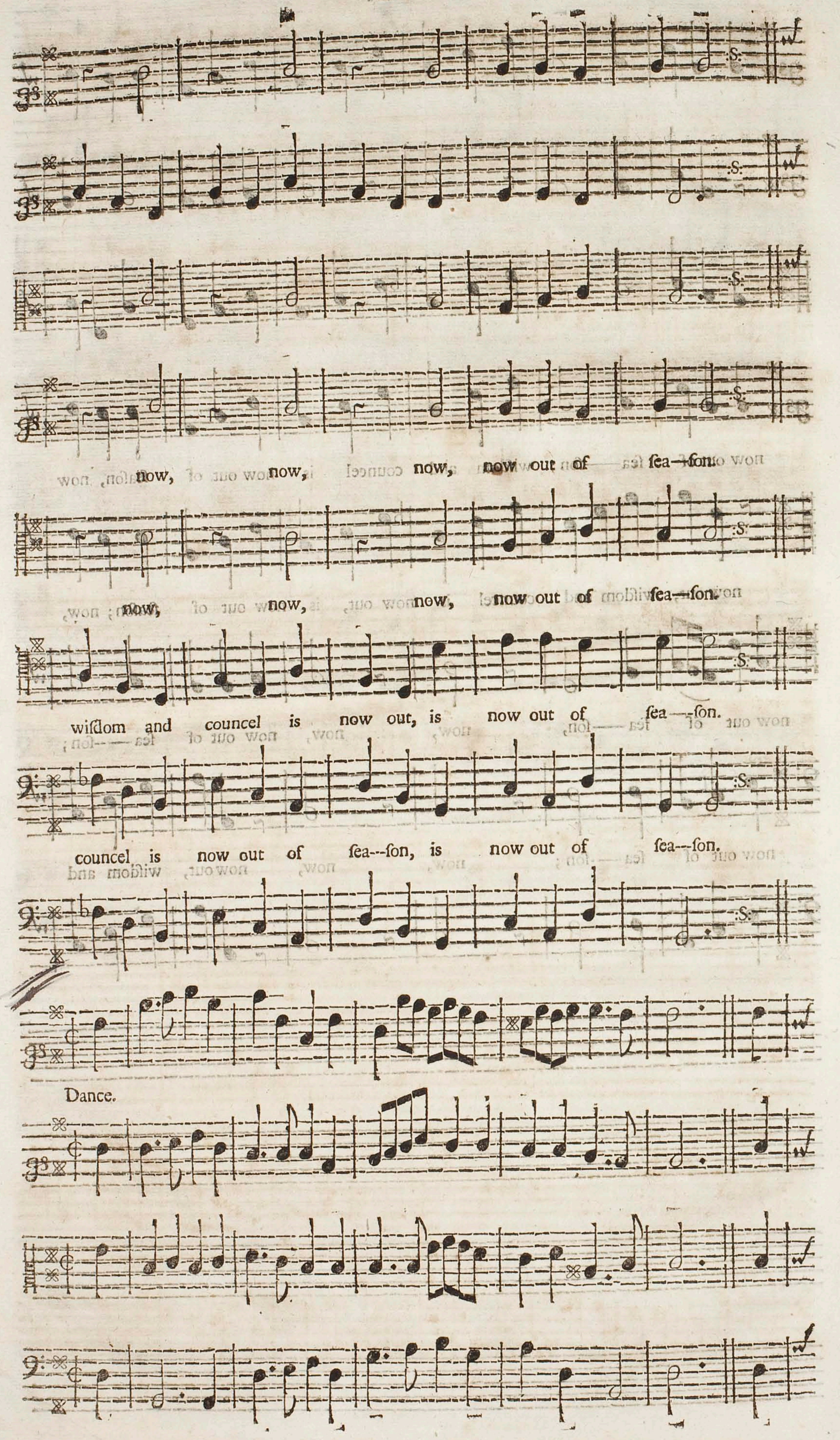

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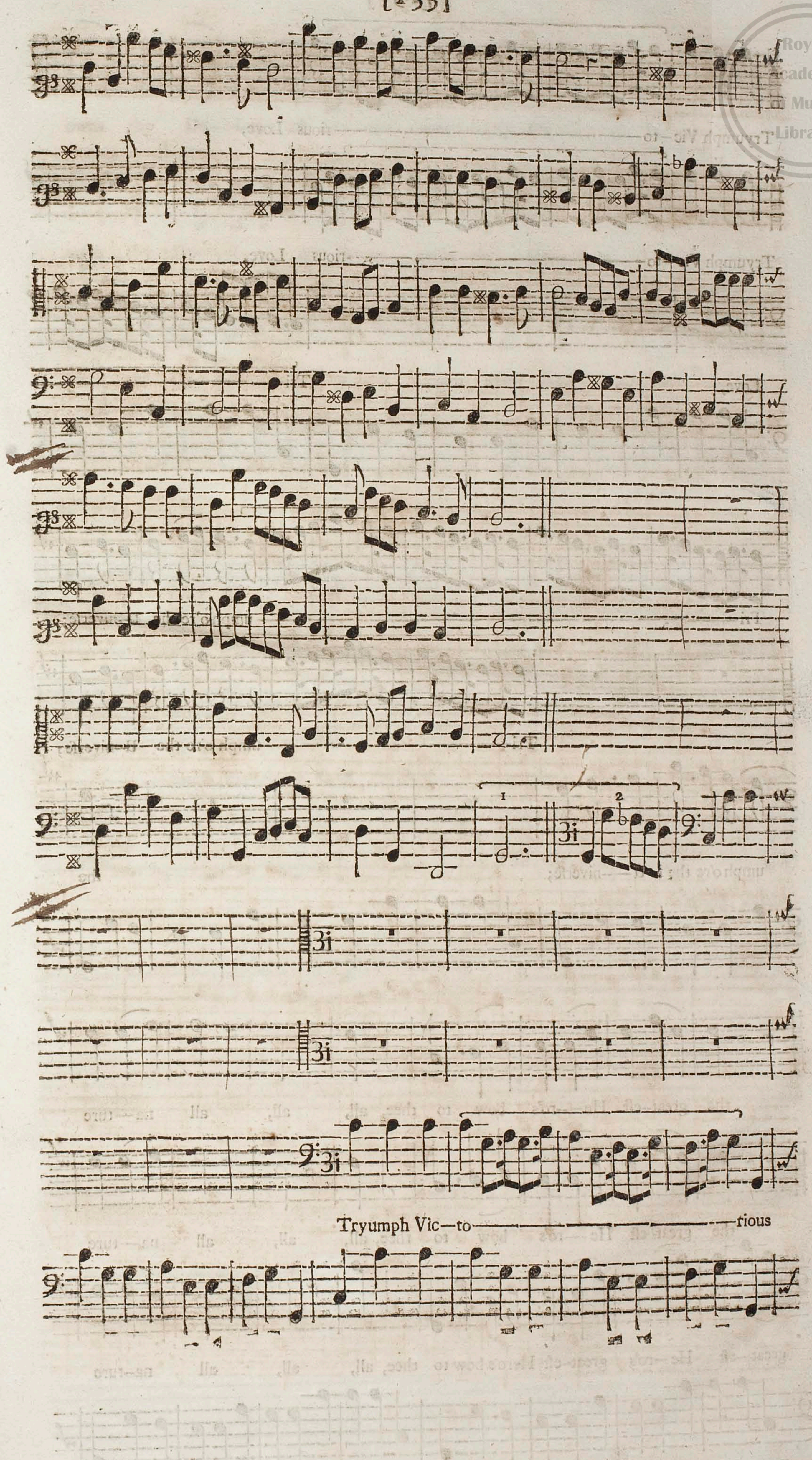

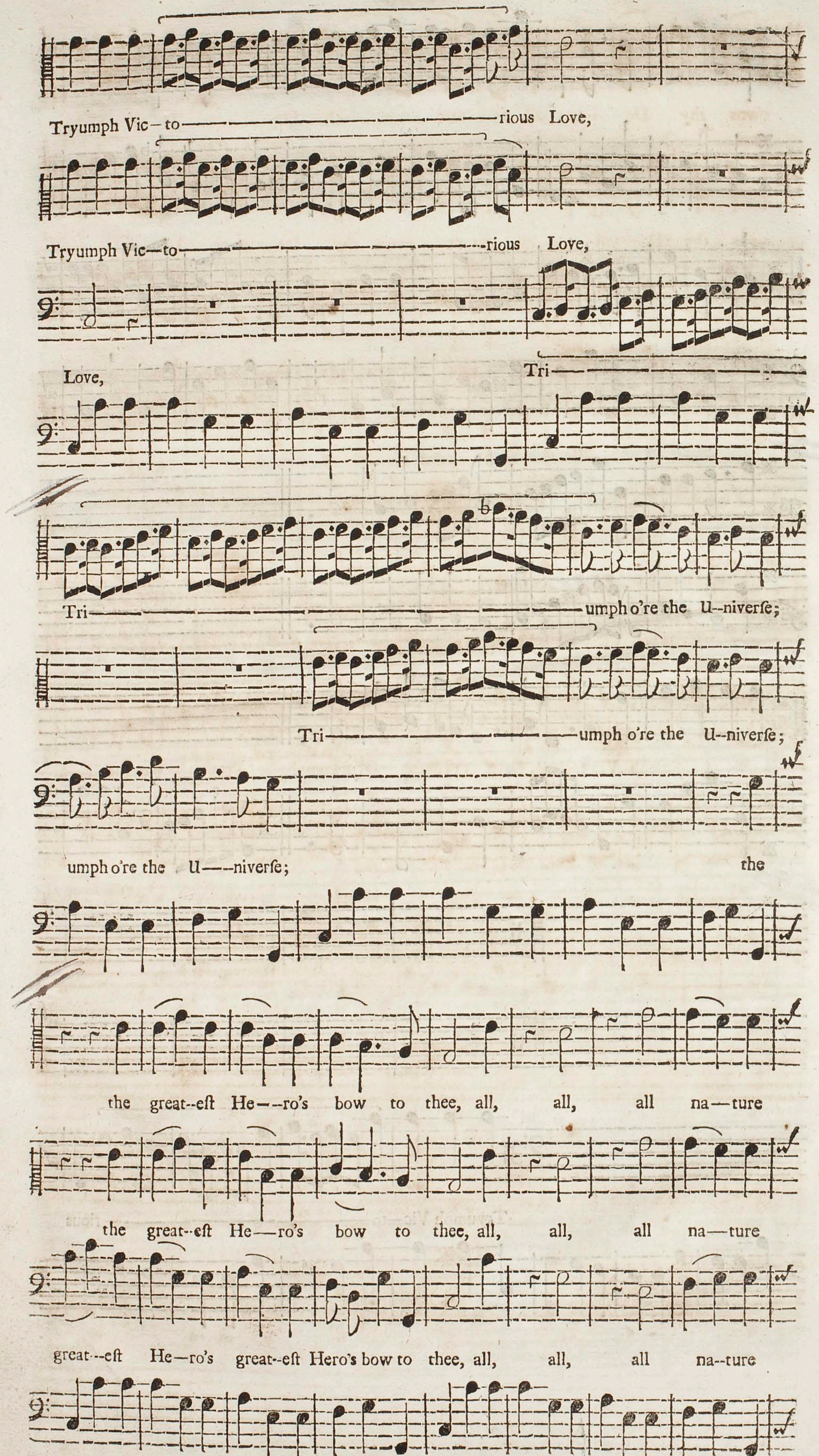

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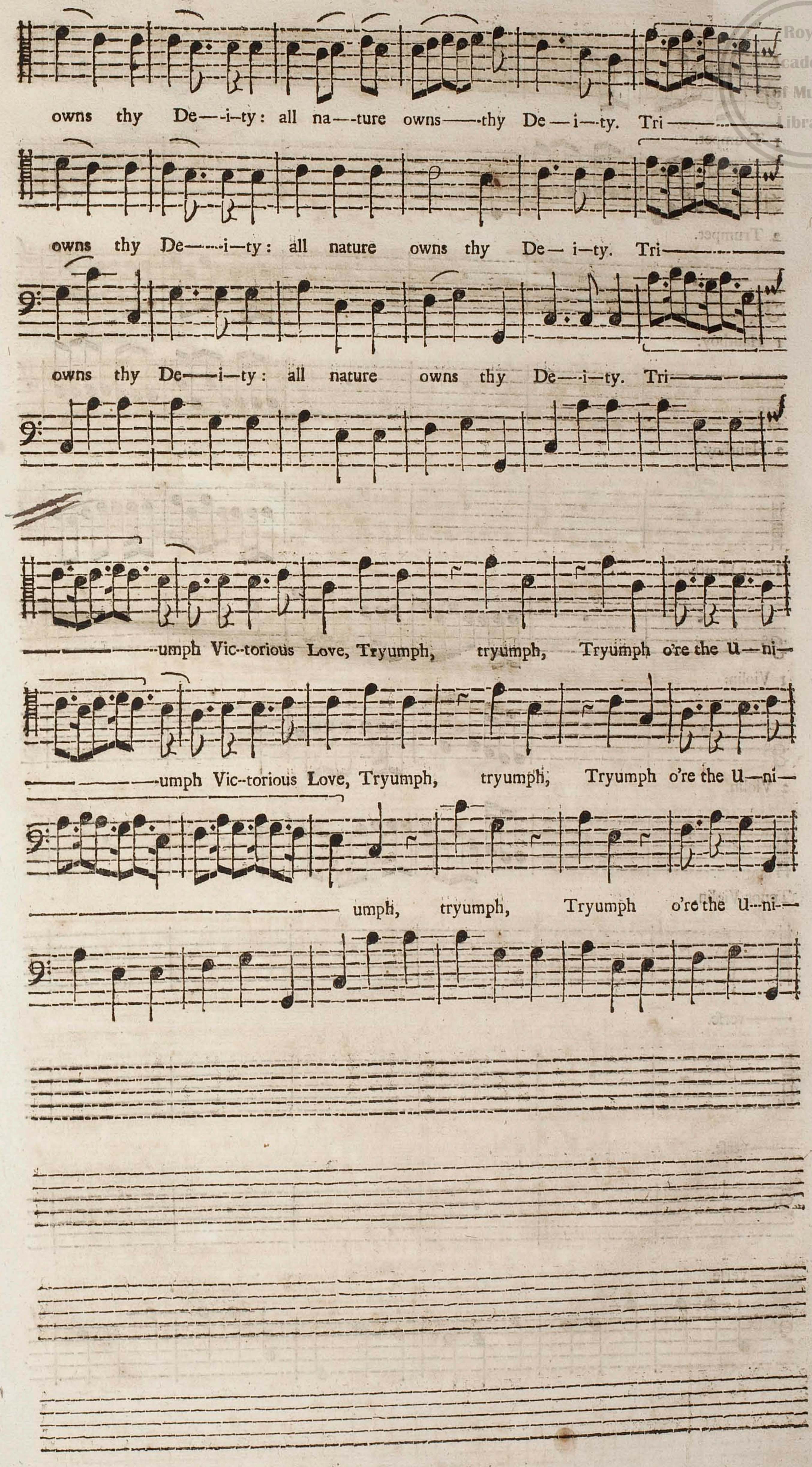

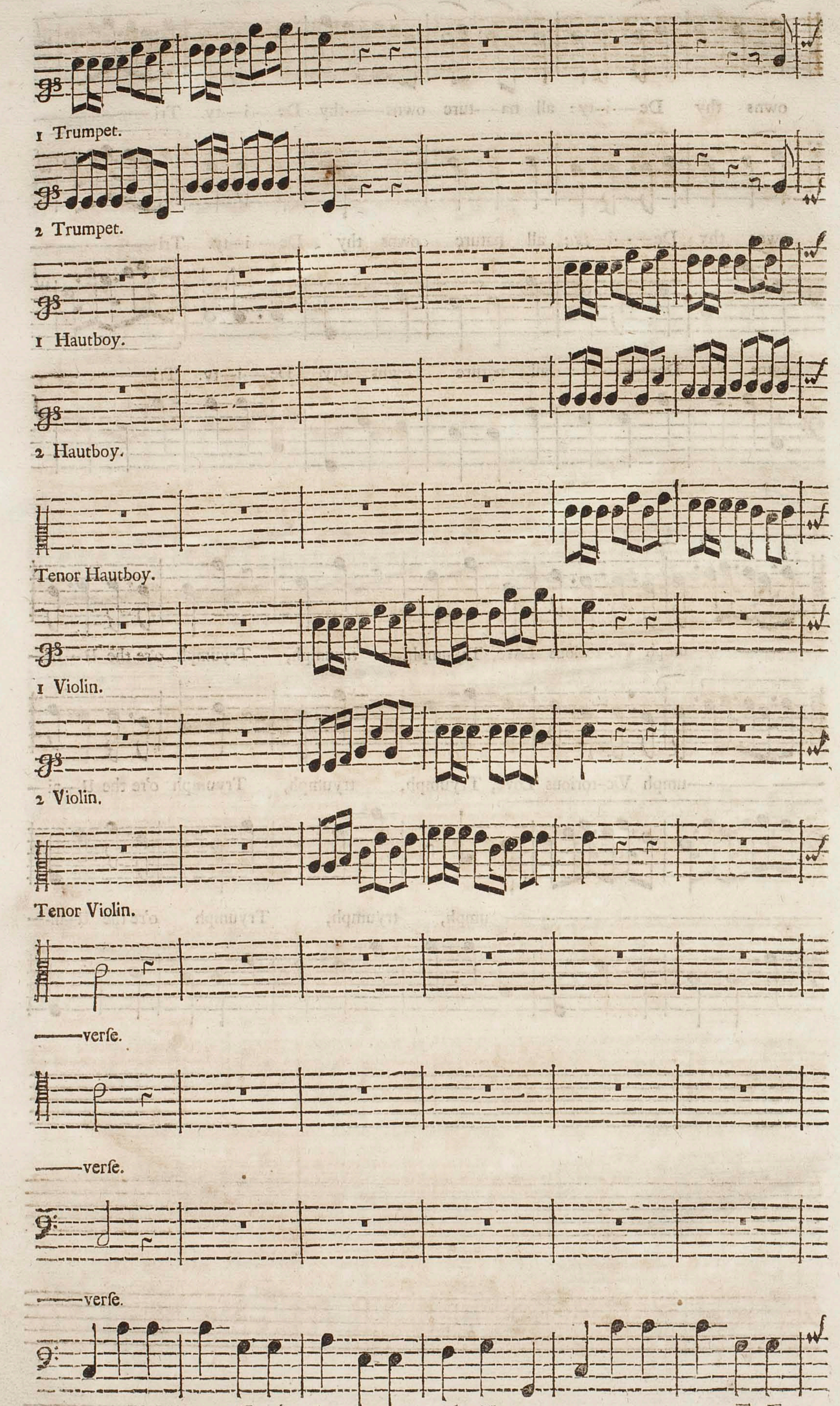

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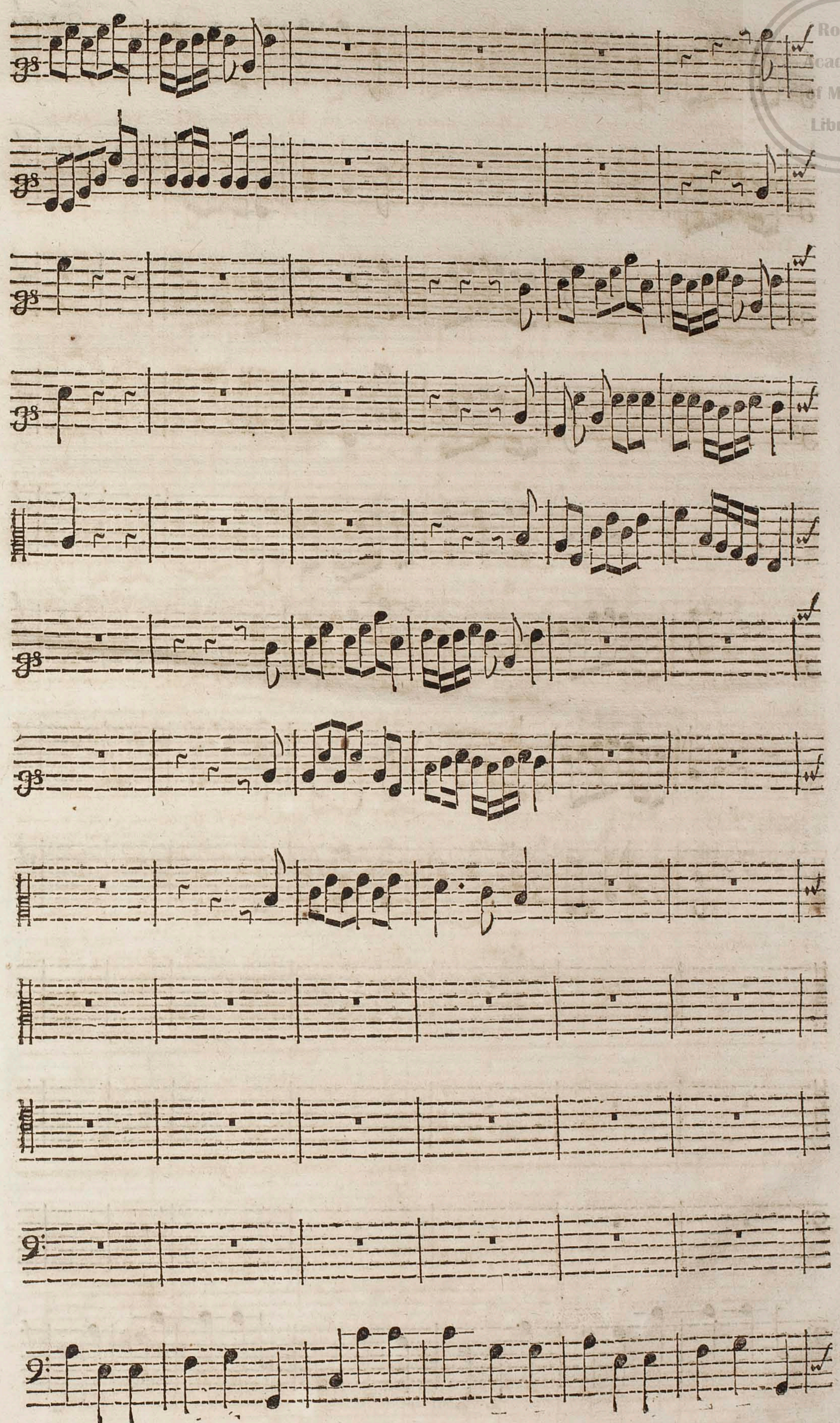

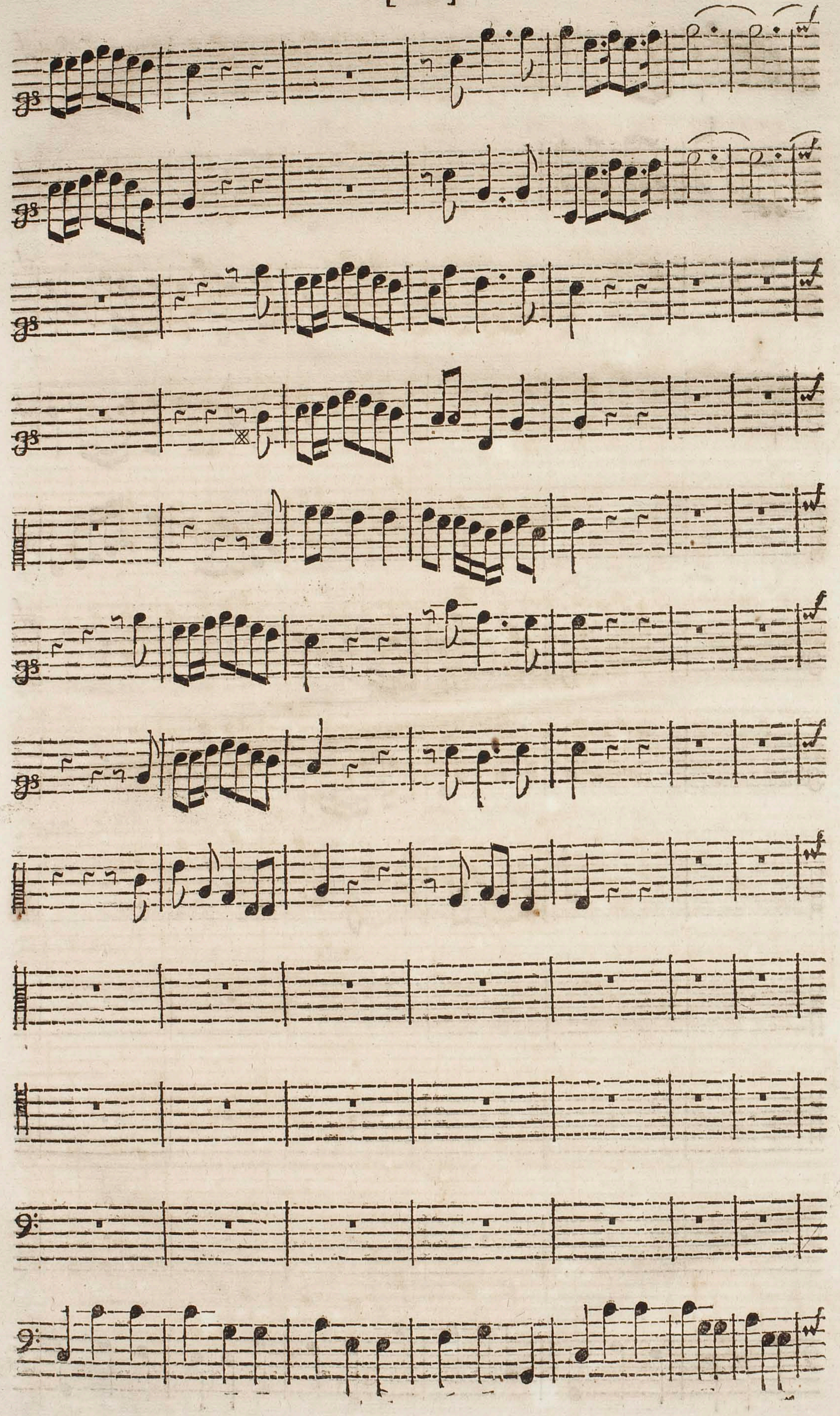

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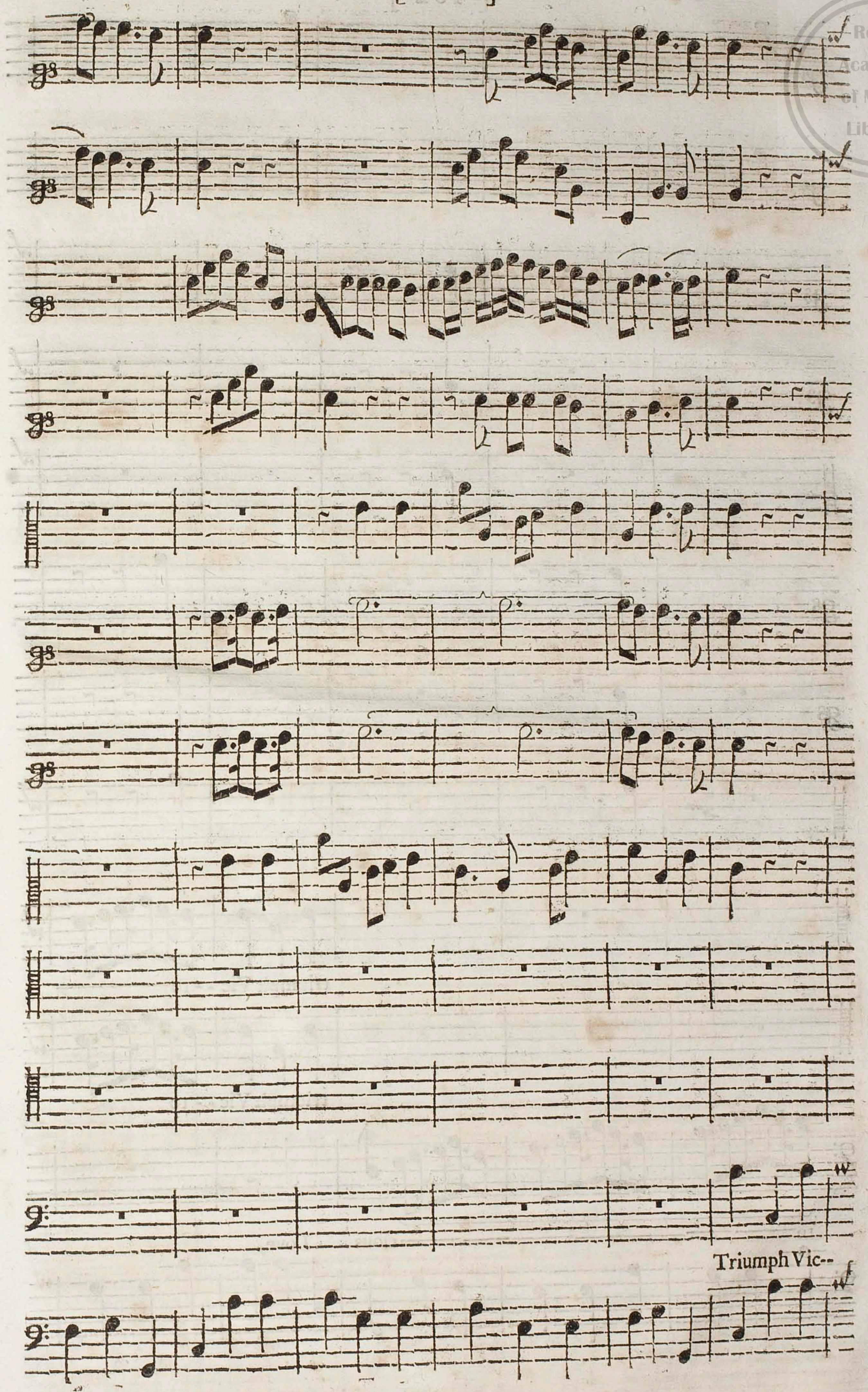

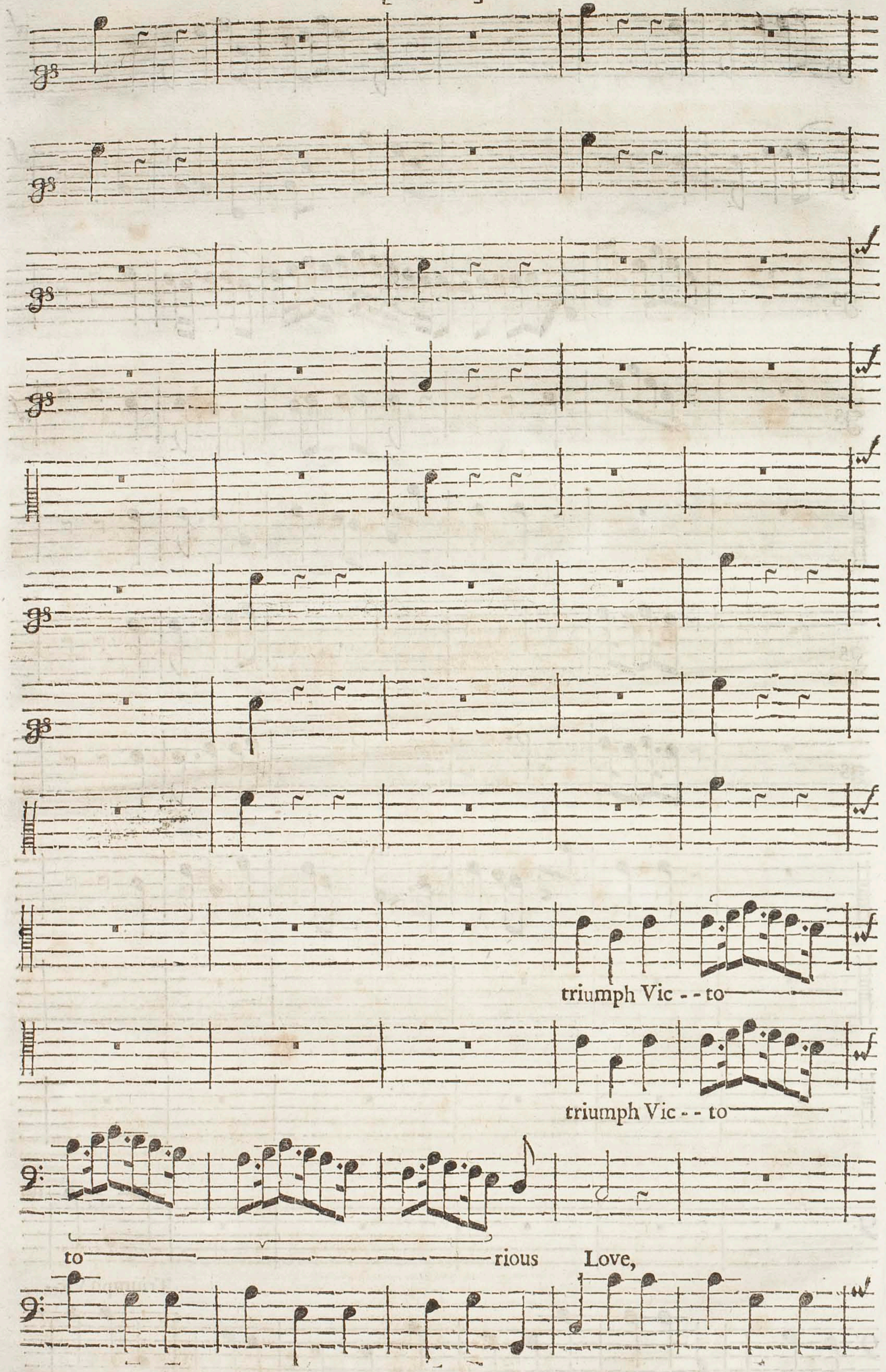

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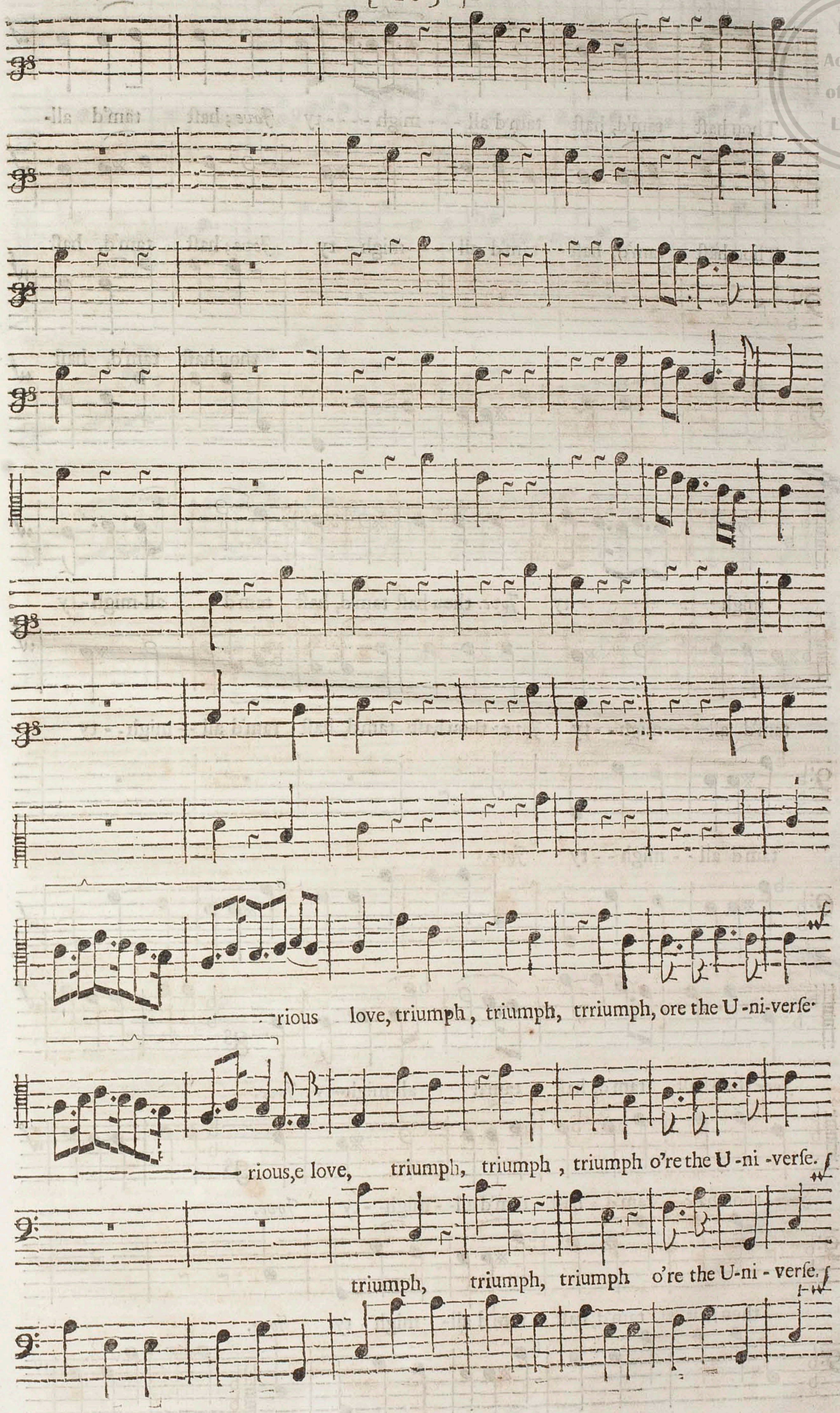

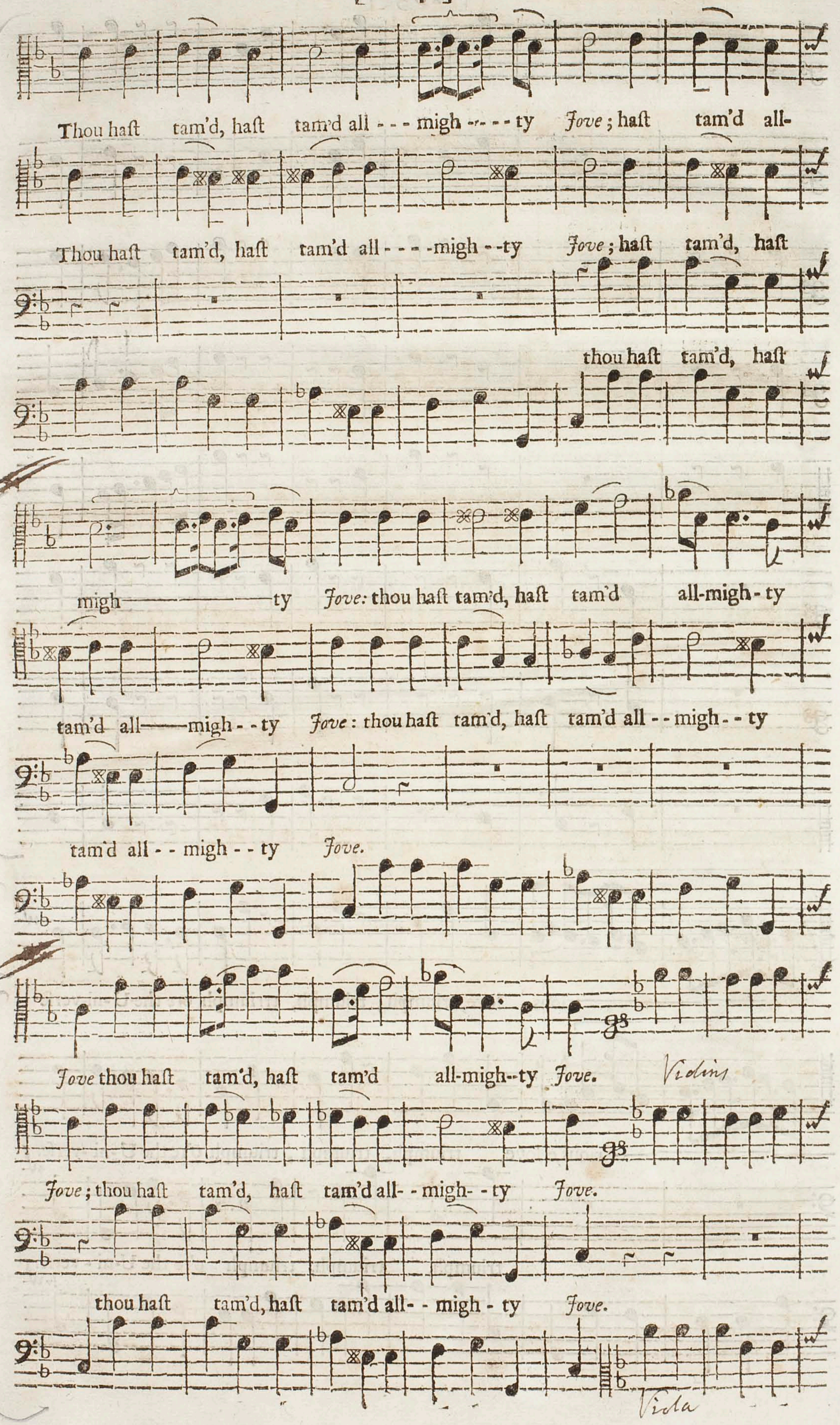

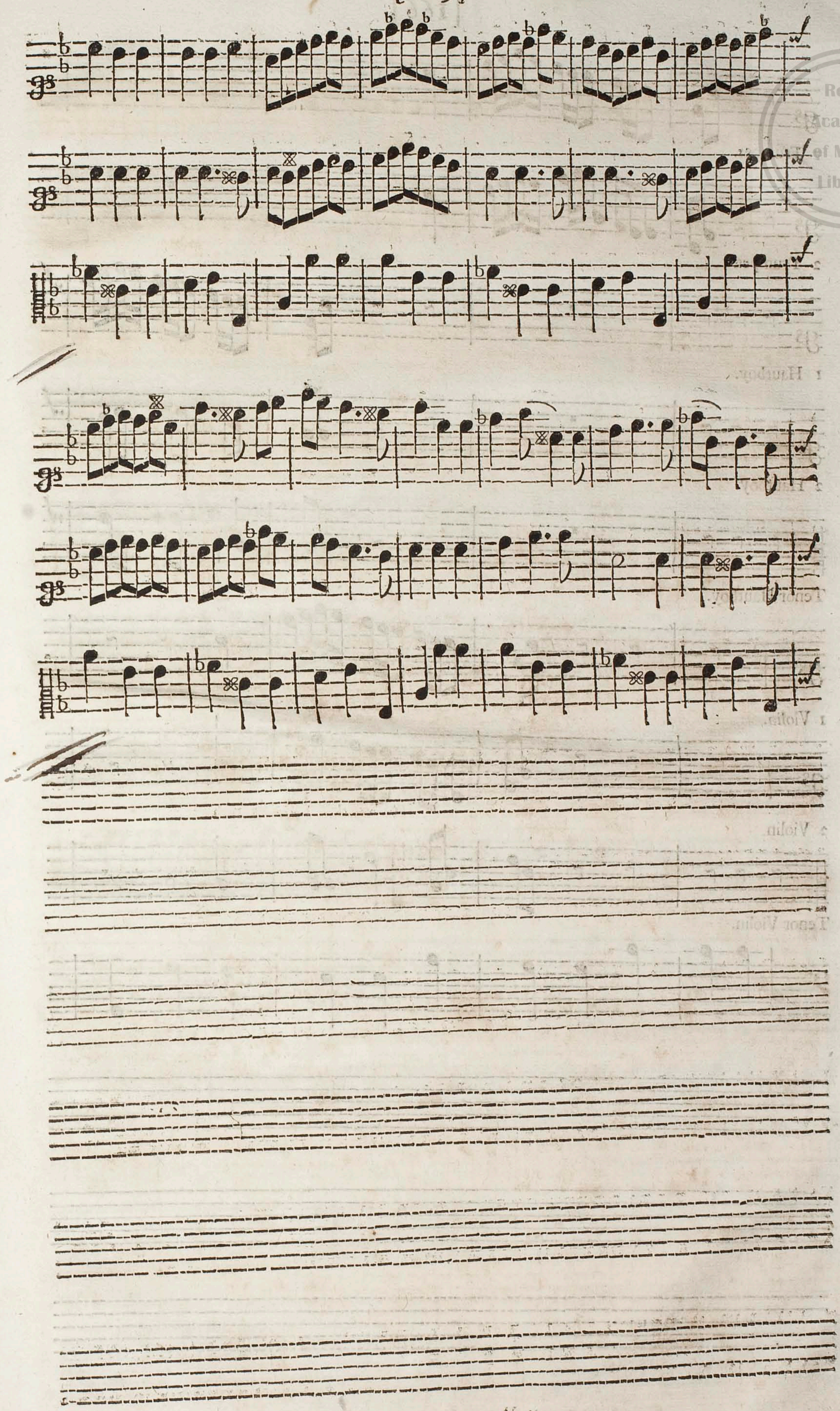

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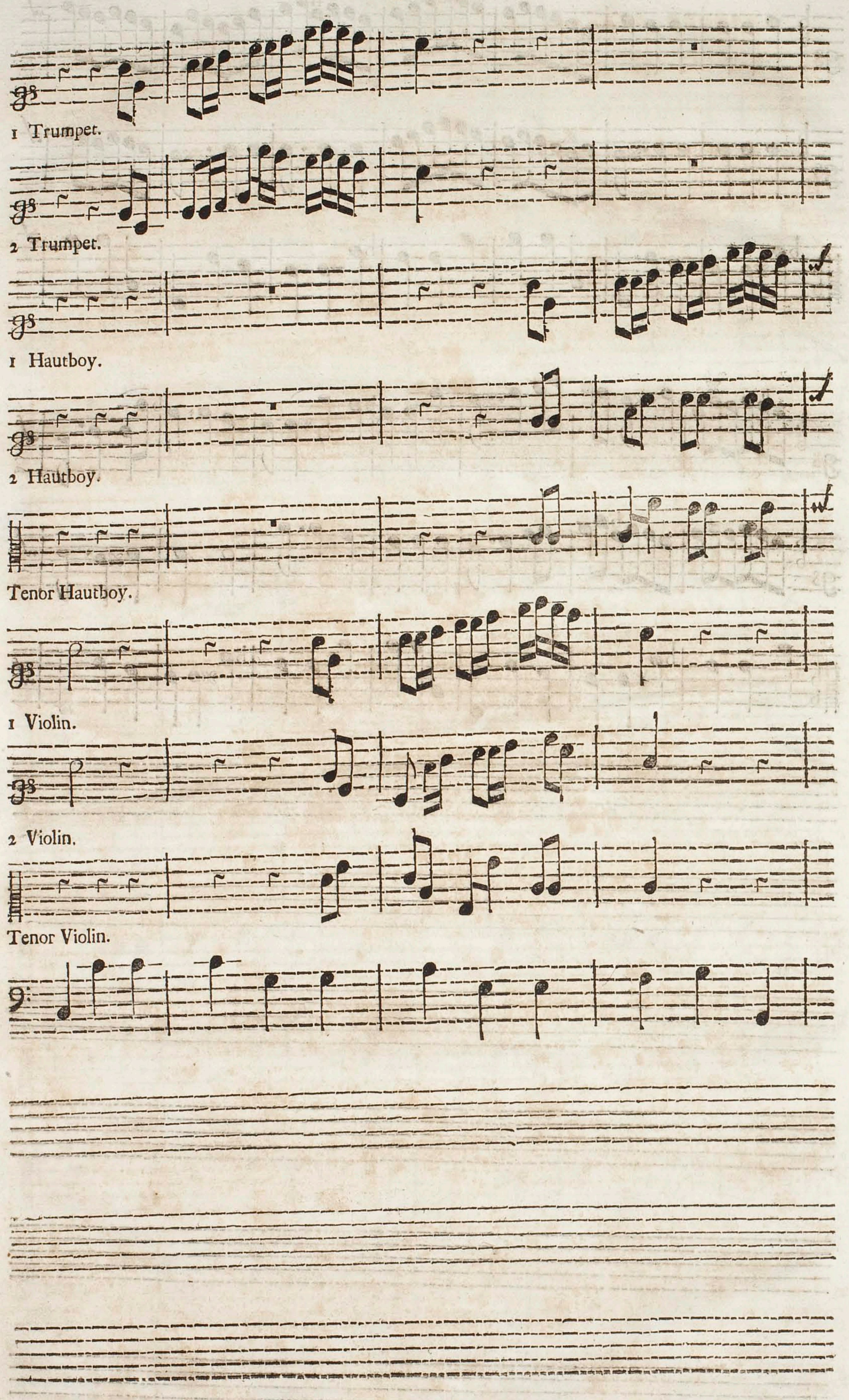

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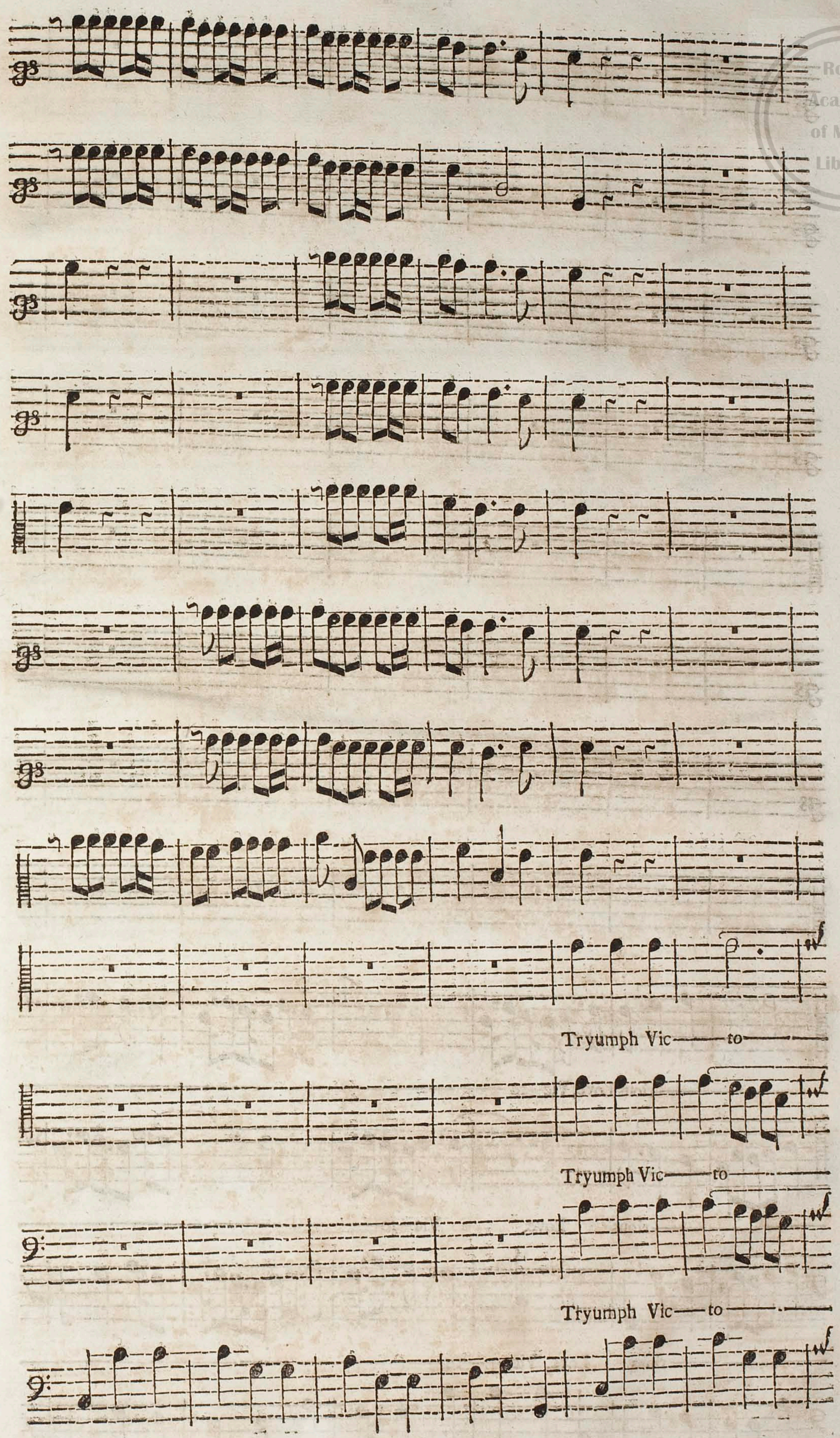

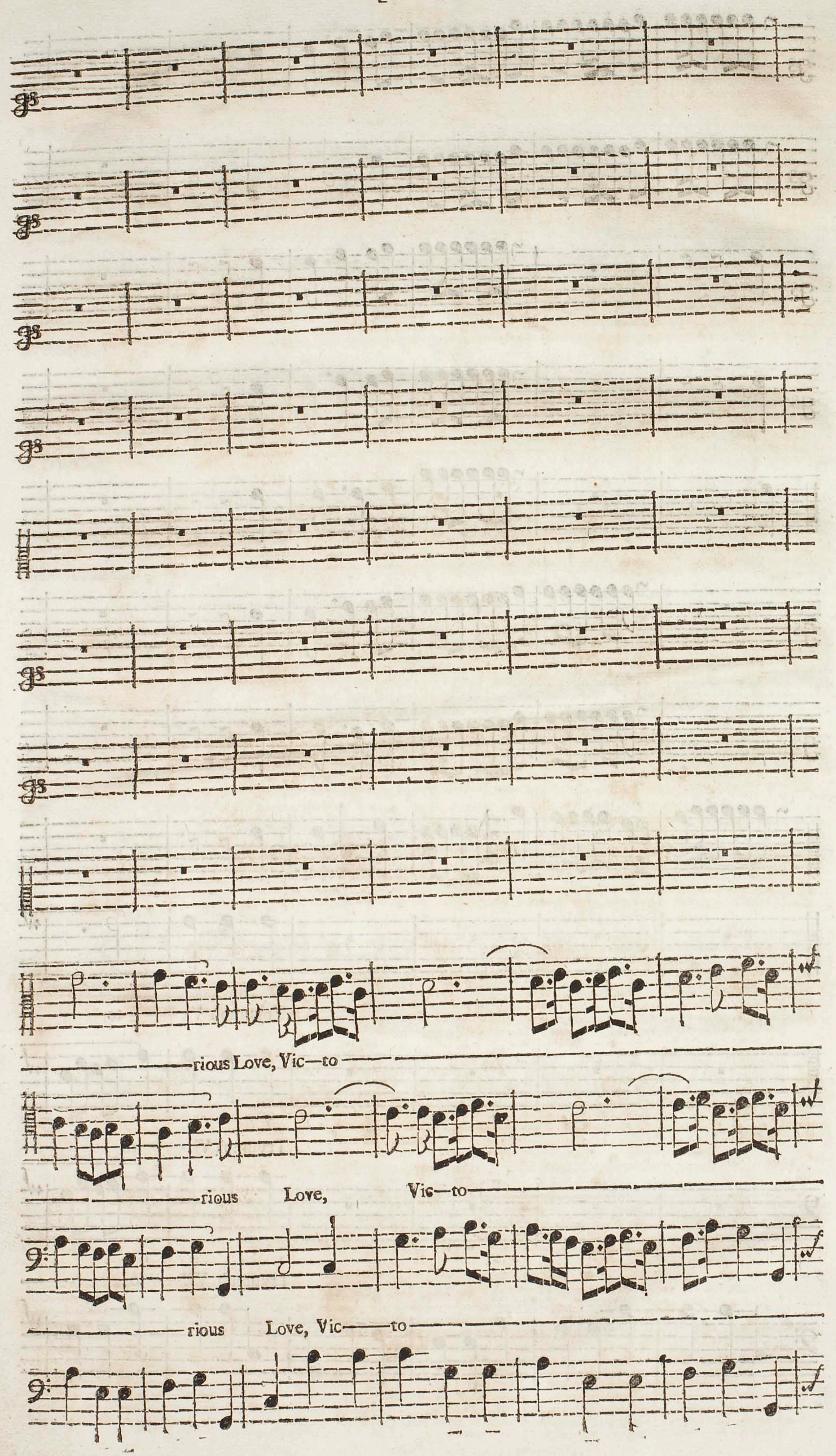

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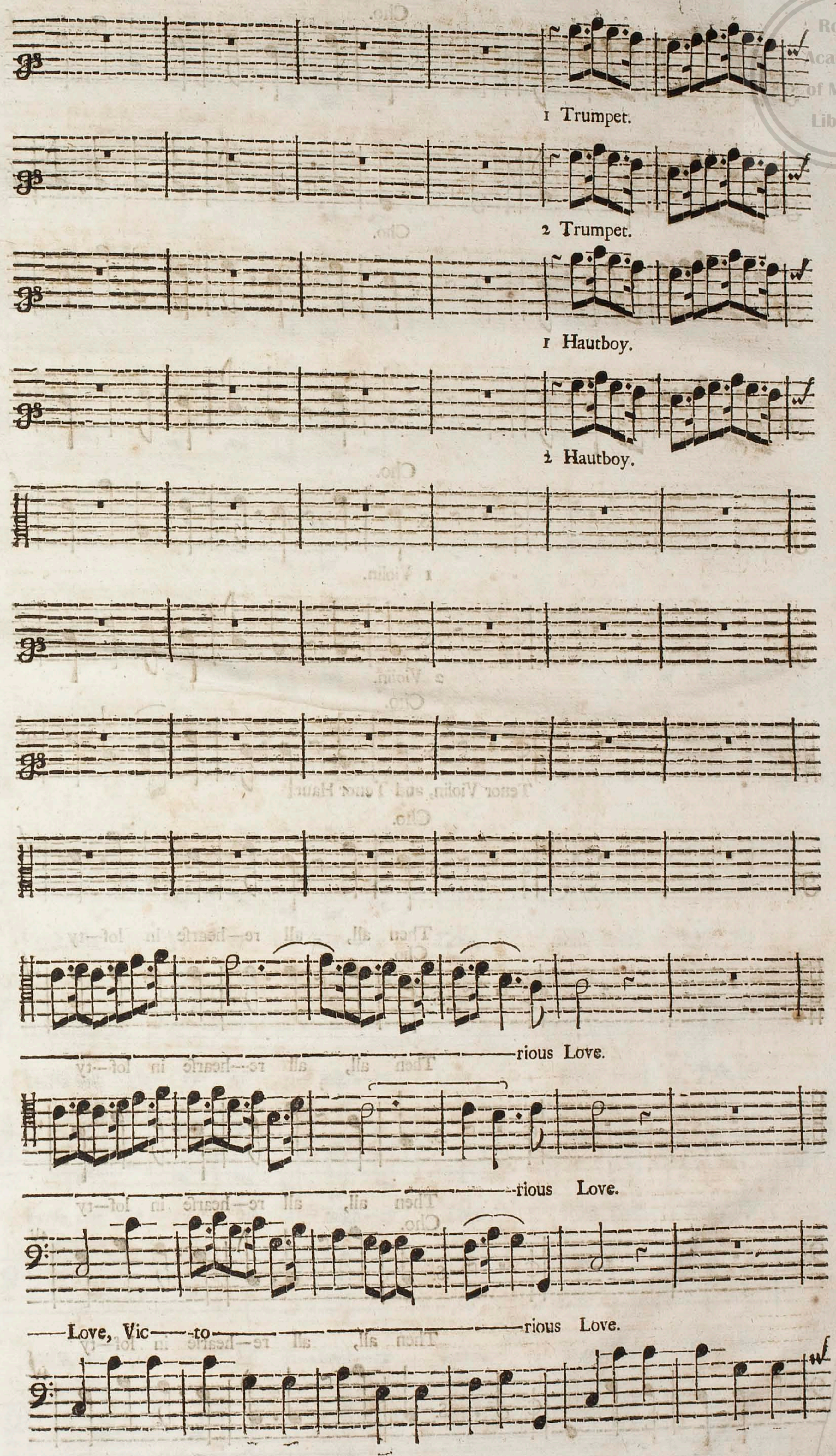

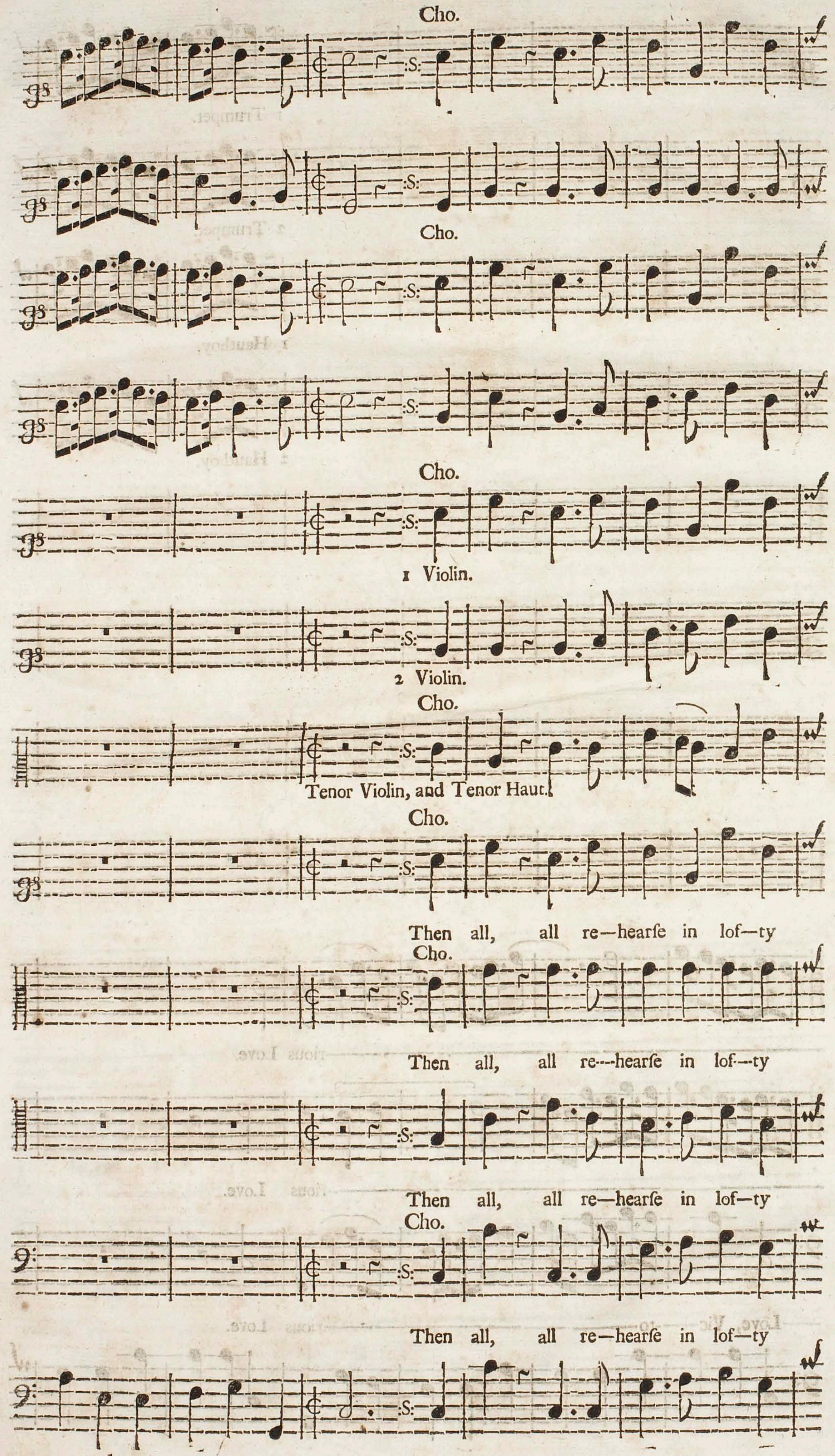

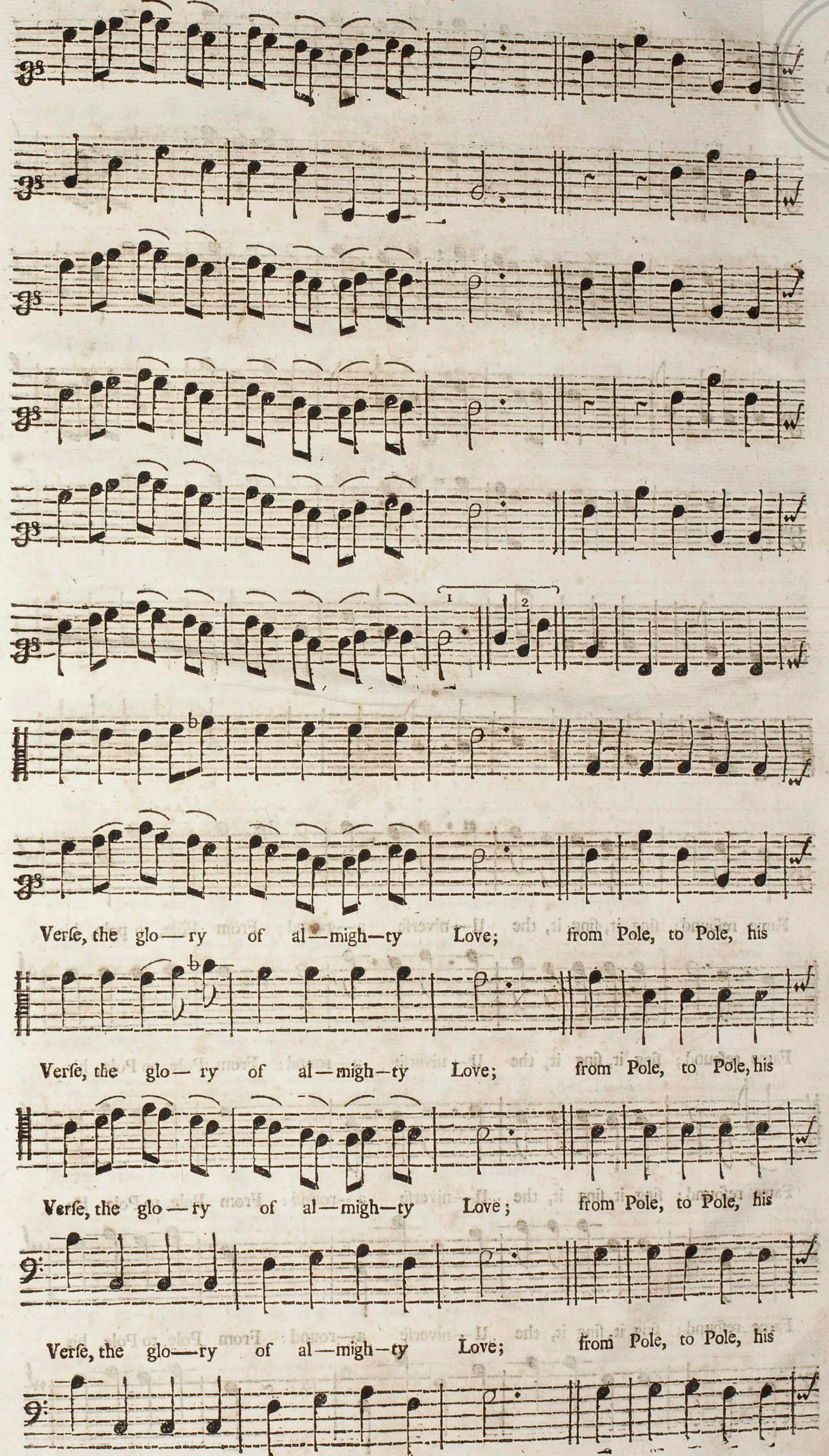

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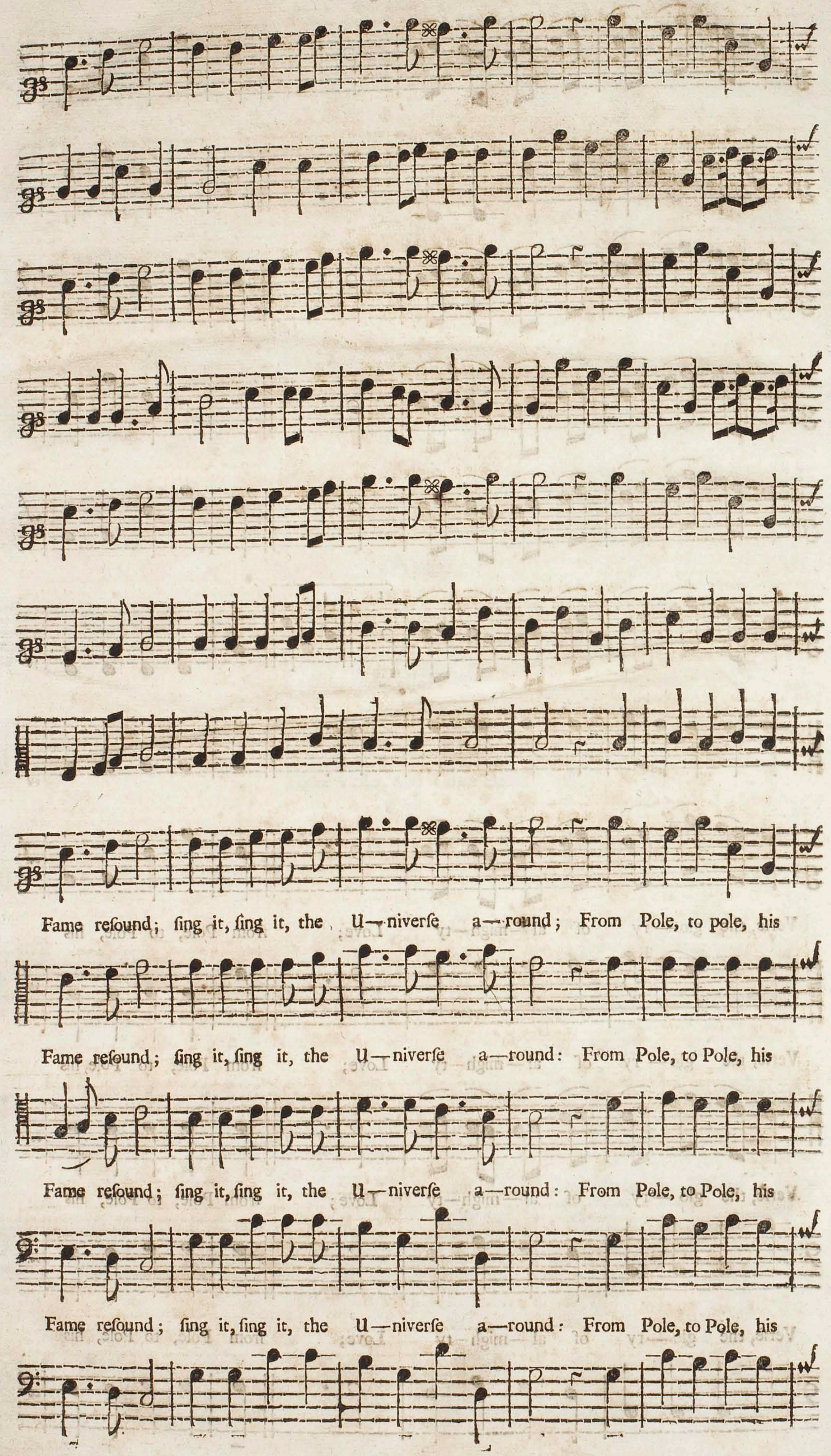

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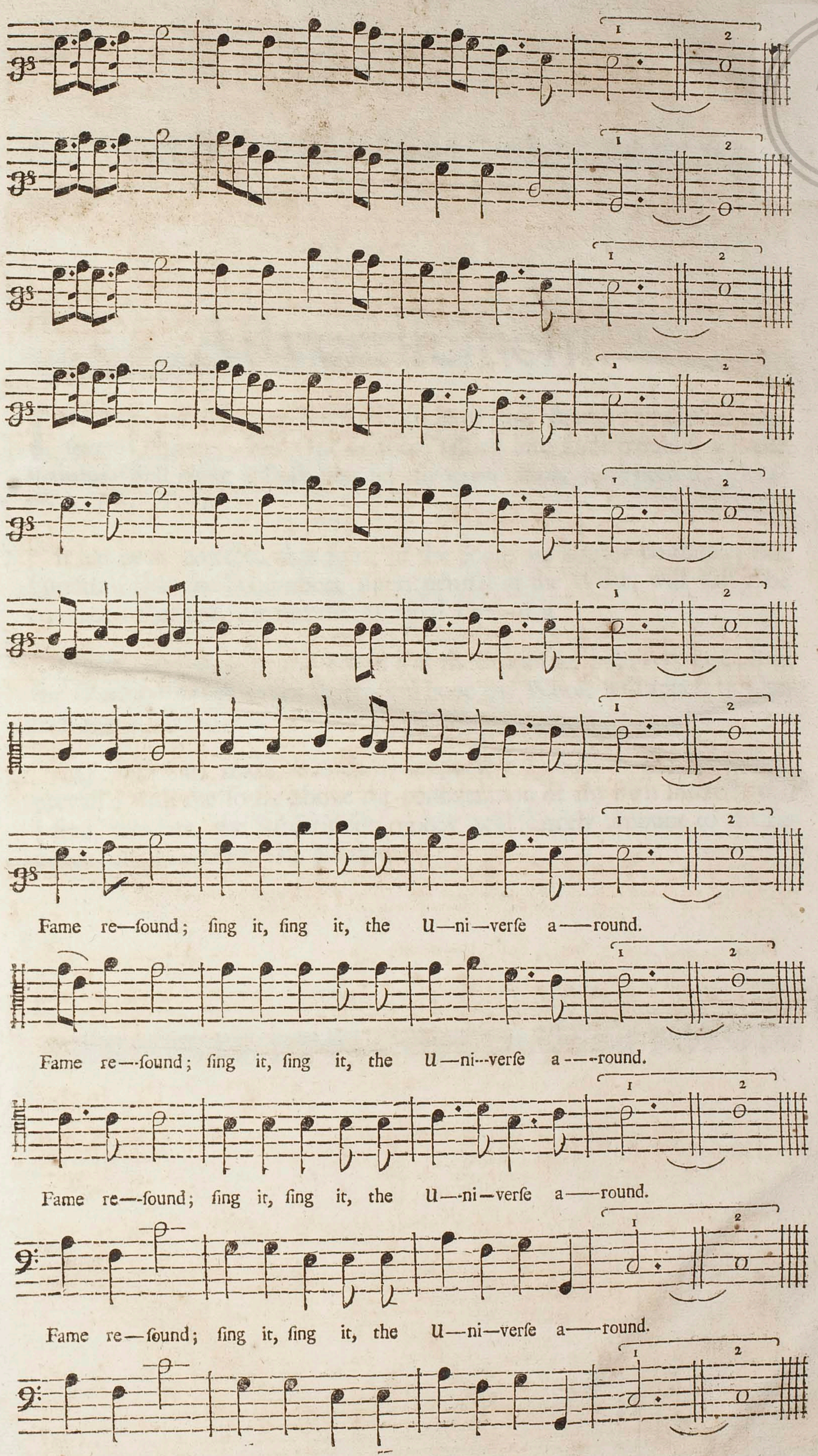

F I N I S.

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